

SPECTRUM 8

The Best in Contemporary Fantastic Art



Edited by Cathy & Arnie Fenner

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The field of fantastic art is the personification of diversity: every school of thought is heard from, every technique is employed, every attitude and sensibility is displayed. From photo-realism to soft impressionism, from serious allegory to light-hearted humor, from reverential to rude, creators of the fantastic are the mavericks of the art world. They're the experiementors and pathfinders, the individuals who tend to subscribe to the Groucho Marx philosophy: "Any club that would have me as a member, I wouldn't want to join."

The one thing they have in common is *Spectrum*.

This eighth addition to the award-winning series is a lavishly produced celebration of the worlds of fantasy, science fiction, horror, and the surreal. Selected by a renowned jury of artists and art directors from nearly 3000 entries, *Spectrum 8* features nearly 300 full color paintings, drawings, and sculptures by over 200 of today's most gifted artists. Also included is an insightful illustrated look back at the previous year's highlights and a profile of the 2001 Grand Master Award recipient, French creator Jean "Moebius" Giraud.

Whether you're a student, a professional artist, or simply a fan of fantasy illustration, *Spectrum 8* is a resource for talent and inspiration, *the* contemporary art collection with a sense of wonder. Enjoy!

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SPECTRUM 8: The Best in Contemporary Fantastic Art

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Trade Softcover Edition ISBN 1-887424-61-X

Hardcover Edition ISBN 1-887424-60-1

10 9 8 7 6 5 4 3 2 1

Special thanks to John C. Berkey, John Jude Palencar, Joseph DeVito, Tim Bruckner, and Bud Plant for their continued help and enthusiasm.

Advisory Board: Rick Berry, Leo & Diane Dillon, Harlan Ellison, Bud Plant, Don Ivan Punchatz, Tim Underwood, Michael Whelan

Artists, art directors, and publishers interested in receiving entry information for the next Spectrum competition should send their name and address to:

Spectrum Design, P.O. Box 4422, Overland Park, KS 66204

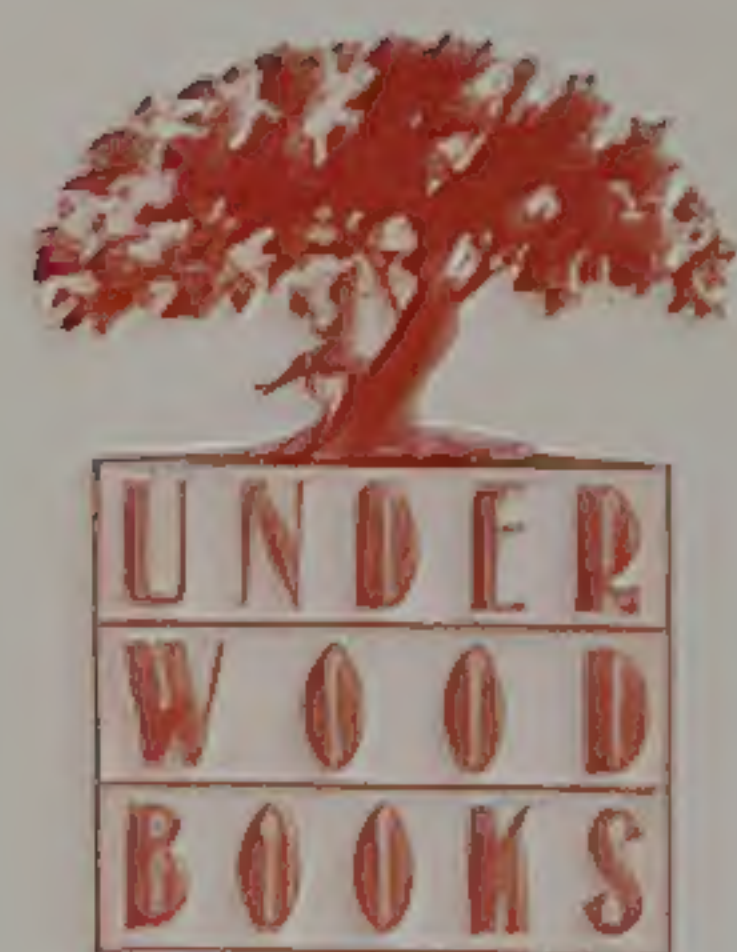
Call For Entries posters (which contain complete rules, list of fees, and forms for participation) are mailed out in October each year.

Previous volumes of *Spectrum* are out of print and are currently unavailable.

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Published by UNDERWOOD BOOKS, P.O. BOX 1609, GRASS VALLEY, CA 95945
www.underwoodbooks.com

Tim Underwood/Publisher

S P E C T R U M E I G H T

Jean Giraud

G R A N D M A S T E R A W A R D

"Perhaps what strikes me most of all about his work is its sheer beauty—a beauty that has always given me great pleasure."

—George Lucas

The term "visionary" is applied rather liberally these days; sometimes properly, most times not. In Jean Giraud's case, however, the word is simultaneously appropriate and inadequate.

Born in Nogent-sur-Marne, a suburb of Paris, France, on May 8, 1938, Jean Giraud's career path was set in adolescence. He and his mother lived with his grandparents throughout the war years, and it was on their bookshelves that he discovered the works of 19th Century illustrators that would become stylistic influences. At the same time, Giraud became fascinated with the comic strips *Tarzan*, *Tintin*, *Flash Gordon* and *The Phantom* and he began drawing his own elaborate adventure stories while still a pre-teen. While a student at the Ecole des Arts Appliqués (a professional art school in Paris) he became a fan of SF through the French editions of *Galaxy* and *The Magazine of Fantasy & Science Fiction*.

His professional career began in 1956 with illustrations for several Catholic magazines and a comic strip for *Far West* magazine, "Frank et Jeremie." Interrupted in the pursuit of his goals by two years of mandatory military service, he became an apprentice to cartoonist Joseph "Jije" Gillian on the Western series "Jerry Spring" and it was that exposure that led directly to his work on the "Lieutenant Blueberry" strip and subsequent acclaim. At a time when the bold, clean linework of Jack Kirby was the standard, Jean's comics employed delicate crosshatching and individualistic characterizations. But Giraud wasn't happy wearing only one (cowboy) hat: an admirer of Will Elder and Harvey Kurtzman, he began drawing a series of back-humored satires in a *Mad*-influenced style for the magazine *Hari-Kiri* and signed them with the pseudonym "Moebius". The magazine didn't last very long, but his persona of Moebius would become one of the most popular in contemporary fantasy art.

Giraud created strips for *Pilote* (some under another pseudonym, "Gir"), illustrations for science fiction publisher OPTA, and became a co-founder with Phillippe Druillet, Jean-Pierre Dionnet, and Bernard Farkas of Les Humanoïdes Associées and its groundbreaking comics magazine, *Metal Hurlant*.

Comics would never be the same again.

Featuring unorthodox storytelling techniques, diverse talents, and impressive production values, *Metal Hurlant* became a showcase for Jean's Moebius: his "Arzach" and "The Airtight Garage" stories thrilled audiences and influenced a generation of artists.

But Giraud didn't stop there.

He began designing for films, including *Alien*, *Tron*, an animated version of Windsor McCay's *Little Nemo in Slumberland*, *Willow*, and *The Abyss*. Giraud drew comics and posters for Marvel and DC, painted advertisements, designed magazine covers, and received honors on both sides of the Atlantic, including the *Chevalier des Arts et des Lettres* in France, The Yellow Kid Award in Italy, and the Inkpot in the U.S. He became a conceptual consultant for additions to Euro-Disney, and started exploring the Fine Art world with various prints and portfolios. Jean's interest in Zen resulted in his stories' and art's exploration of metaphysical themes: Moebius started on a journey of spiritual exploration and self-discovery and graciously has taken us along for the ride. As the years pass, Moebius' chronicles have never lost his relevance nor his self-deprecating sense of humor.

As Jean says, "One is never made of only light or darkness, but both. I believe I have always encouraged artists to express their duality, telling people who know how to show pain, horror, and anger in their work to also look for ways of expressing their other face, the angelic face, the face of joy, but also encouraging those who express their inner beauty to accept their other side and express their pain and anger." Funny, erotic, shocking, evocative, inspirational, and unforgettable, Moebius has created a body of work that challenges—and ultimately rewards—our imaginations.

b o r n 1 9 3 8 / P a r i s , F r a n c e

Spectrum
Grand Masters

1995
Frank Frazetta
b. 1928

1996
Don Ivan Punchatz
b. 1936

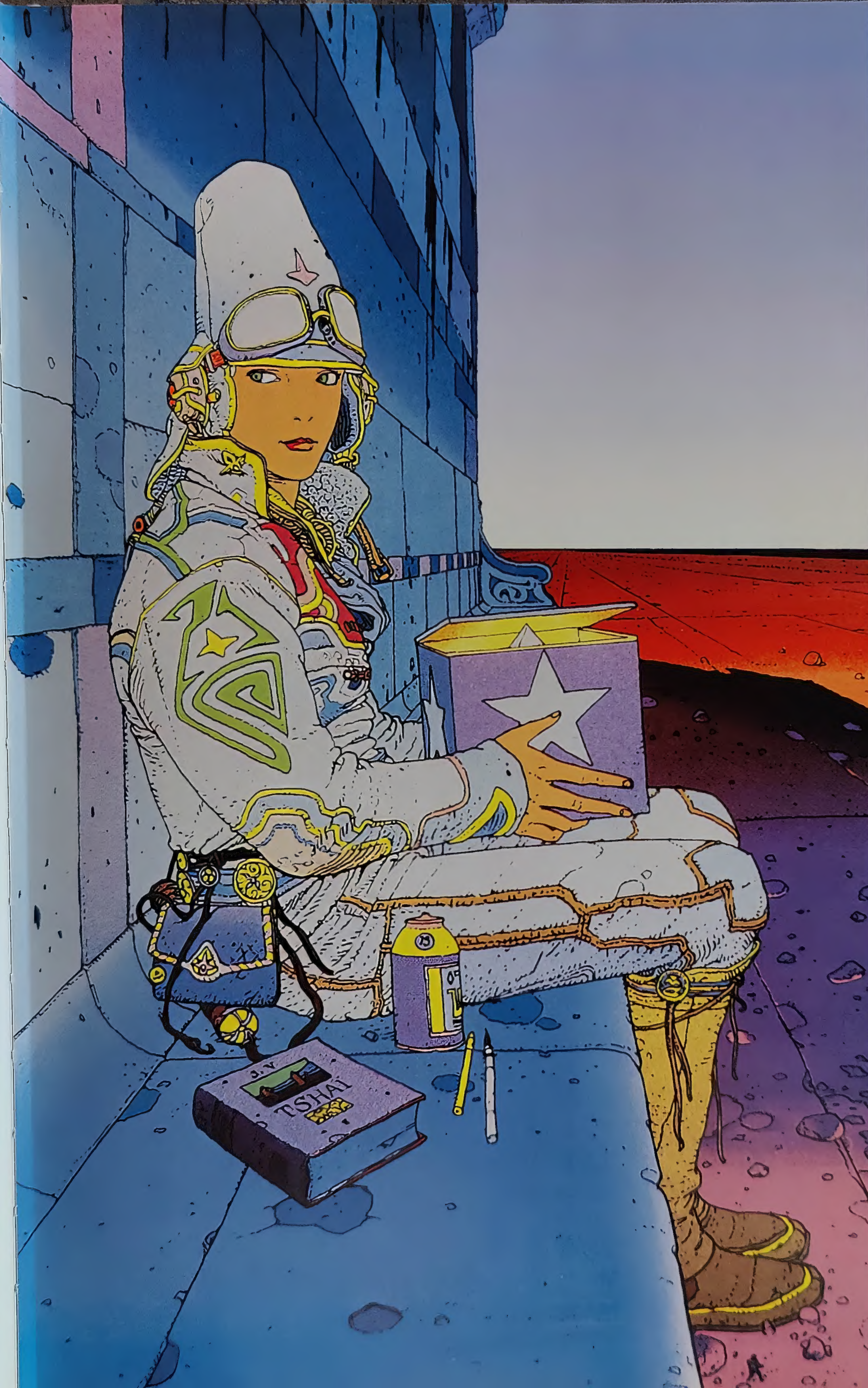
1997
Leo & Diane
Dillon
b. 1933

1998
James Bama
b. 1926

1999
John C. Berkey
b. 1932

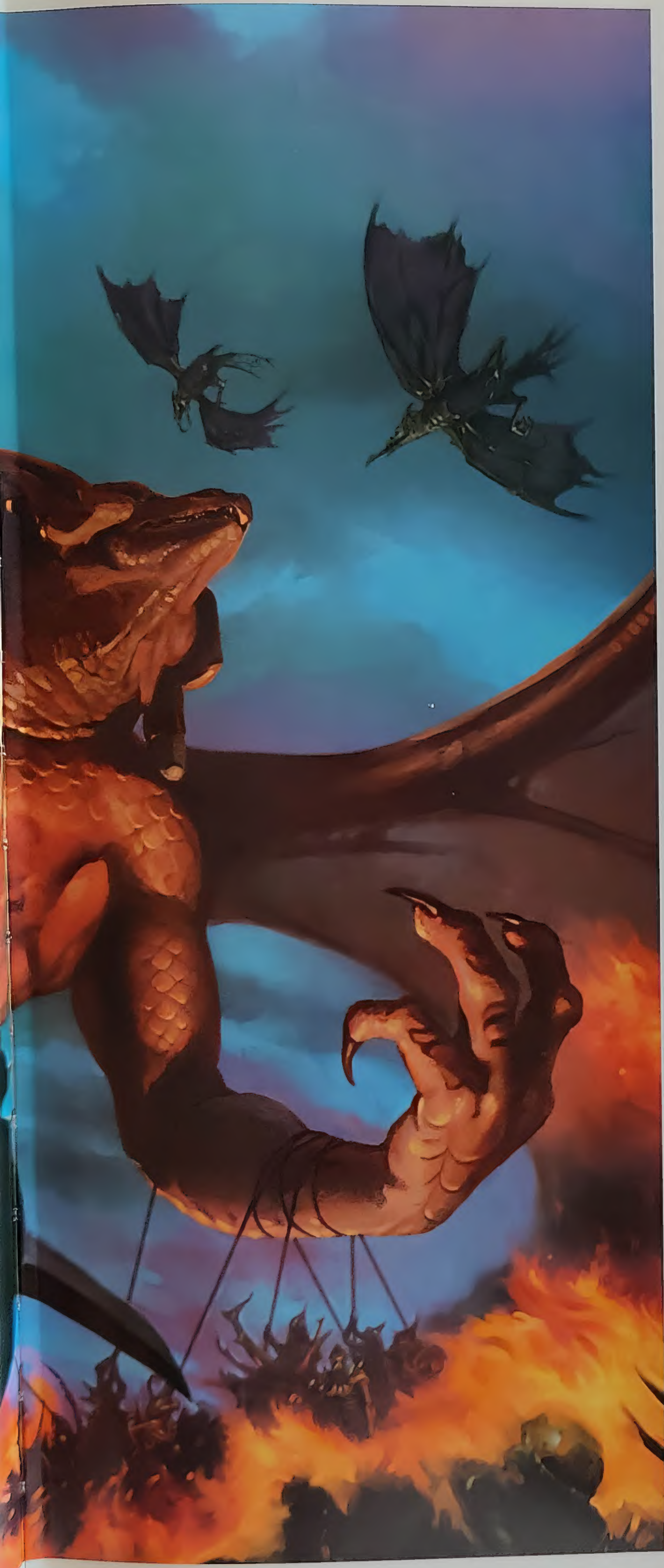
2000
Alan Lee
b. 1947

2001
Jean Giraud
b. 1938





STAWICKI
24



THE YEAR IN *Review*

In case you failed notice, the world didn't come to an end at 12:01 a.m. on January 1st, 2000.

Despite dire warnings of global computer meltdowns, predictions of nuclear terrorist attacks, and prophecies of Second Comings, AntiChrists, and alien landings...the sun came up, the PCs booted without a hitch, and people began forming lines early at Wal-Mart to return cases of bottled water and bales of toilet paper.

There *was* an apocalypse of sorts in 2000, though: a virtual one. Somebody was standing just a bit too close to the Internet soap bubble with a pin and before you could say "cyberspace" the dot.com universe had popped. Much like a 21st Century Ponzi scheme, the implosion of website entrepreneurs was certainly inevitable: they *were*, after all, primarily trying to make money off of either [a] hope or [b] hot air, depending on your point of view. Venture capitalists invested in the start-ups' pitch that there was a voracious market for the illusion of instant gratification (and I'm not talking about porn sites—they're profitable because *they* deliver...instant gratification). What they didn't factor in, however, was that the numbers of people that owned computers and actually shopped online were not nearly as great as the media hype loved to make out. Or that the consumers who *did* occasionally buy a book from Amazon or *did* bid on an item on ebay would just as easily skip clicking on a mouse and avoid waiting a week for a UPS delivery and opt for the convenience of picking something up at the corner store. Shop for pet food? Clothes? Forget it! Plan a wedding online? *Right...*

Of course there were, are, and will continue to be great ideas and wonderfully useful sites and entertaining pages, it's just that not that many have been able to figure out how to make money as fast as they spend it. The accelerated evolution of the Internet from a free-forum flower-child to a 24-hour retailer (and vehicle for criminal activity) is a topic best covered by others more knowledgeable, but I think it's safe to say simply that technology is no substitute for solid research and a real understanding of how people think, act, and feel. But what's the crash of the dot.coms got to do with fantastic art in the year 2000?

Well, the immediate impact was that a lot of artists, art directors, and designers lost their jobs. As the failures of the start-ups and established web stars began to negatively impact the stock market, traditional businesses began to reign-in their own operating expenses—which resulted in additional lay-offs and further declines in the

by Arnie Fenner

opposite: Matthew Stawicki's "Magic Invasion", a digitally-created advertisement for Wizards of the Coast.

NASDAQ and an overall softening of the economy. As a lot of talent started competing for employment or freelance assignments

earning projections. More jobs began to be generated in-house instead of spread among the freelance community. Stock art and photos began to increasingly replace original commissions, while Photoshop-filter solutions became more common than traditional illustration.

Fantastic imagery was common in television ad spots: CGI dragons helped peddle hair-care products, aliens sold Mountain Dew®, and *Dark City*-style mini-films called attention to First City's financial services. How effective is SF/fantasy in selling non-fantastic products? I don't know...but I do remember the story of the classic David Allen King Kong Volkswagen commercial 25-something years ago. Featuring a full color version of Kong's climactic battle atop the Empire State Building (and ultimate distraction by a giant VW on the streets below), everybody remembered the commercial, but no one could remember what it was for. As I've frustratingly mentioned in previous *Spectrums*, it's a guessing game to figure out who's doing what in the largely anonymous ad biz. I did spot Bill Mayer's funny billboards cartoons for BrainBuzz.com,

Richard Borge's print ads for Fatbrain.com, Greg Call's dynamite dino poster for Wyoming tourism, Ilya Zomb's promotions for Neiman-Marcus, Jeff Durham's anti-smoking outdoor campaign for the Indiana Attorney General, and Rafal Olbinski's and Kinuko Craft's always memorable and challenging theater posters.

B O O K S

There was a lot of talk throughout the year about e-books, downloadable stories and novels, and print-on-demand publishing. It's the wave of the future! The shape of things to come! Traditional print is dead!

Yeah, and I'm driving a flying car just like George Jetson.

Let's forget for the moment that the personal computer is still a relatively new product for mass-consumer consumption: try as they might, the industry has yet to convince everyone that they *need* a PC. And they're not going to be able to in the foreseeable future for two simple reasons: prohibitive cost and lack of operation standards. A PC that is worth a hoot will run over \$1000 easy (while e-book Readers are several hundred bucks and pretty glitchy). Add in software, peripherals, Internet access, up-grades, and any number of other add-ons, and we're talking about a pretty serious investment. And then you've got to figure out how to make it work and how to fix

it when it doesn't (which is more often than the manufacturers let on).

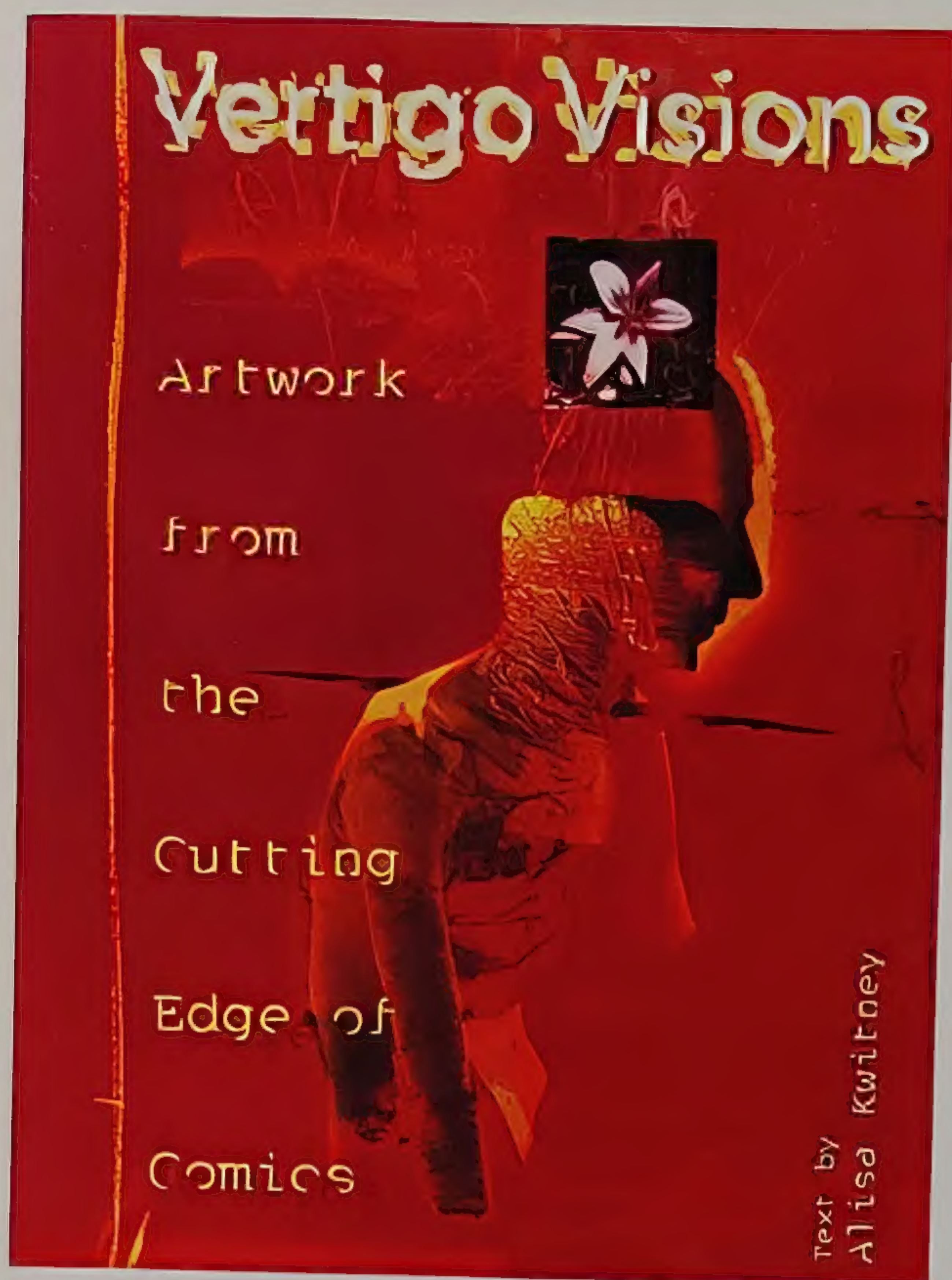
But as I said, forget about all that.

The *real* issue is that reading or viewing art or watching movies on a computer monitor is nowhere near as personally satisfying as *holding* an actual book in your hands or *watching* a film in a theater or *visiting* a gallery or museum and experiencing the subtleties of paintings and sculptures in person. The technology itself is so domineering that it creates a barrier nearly impossible to overcome. The *human* connection breaks down. Velcro hasn't replaced buttons and zippers (just as zippers didn't replace buttons). Hot house tomatoes are round and red, but don't taste as good as a juicy Beefsteak grown in the backyard garden. I can't help but think that the more high-tech and complex the simplest things become, the more use and access becomes limited to all but the select few. When the delivery system becomes virtually invisible, inexpensive, fool proof, and is self-powered (and is one that can be dropped on the floor and not break), I'll rethink my feelings about on-line books and electronic publishing. Until then...bleah.

(It looks like I'm not the only one thinking this way, either: at the most recent trade show sponsored by the American Booksellers Association the bloom was off the previous year's e-book rose and the general buzz was that the time wasn't right or that it's a product consumers neither needed nor particularly wanted. Yet)

I recently wrote a letter to *Locus* magazine in which I stated that I believed that *this* is the Golden Age of narrative SF and fantasy art: Cathy and I have said it before. Wandering through the stacks at your local bookstore adds creditability to that assertion.

Harry Potter mania gripped young readers in 2000: the fourth title in J.K. Rowling's well-written series, *Harry Potter and the Goblet of Fire*, became an instant bestseller upon publication in July. Cover artist Mary GrandPré was also tapped for HP illustrations for *Newsweek* and *Nickelodeon* features, was parodied on the cover of *Mad*, and imitated for Potter products licensed by Warner Bros. (who will be releasing a live-action film around the time this volume of *Spectrum* appears). A positive aspect of Rowling's success has been renewed interest in the fantasies of C.S. Lewis, Madeleine L'Engle, and J.R.R. Tolkien (about whom more in a bit); the downside was that the Harry Potter series headed the list of "Most Challenged Books" in the country and was the subject of complaints to schools and libraries by parents who believed Rowling was promoting witchcraft to children. I'd suggest those concerned moms and dads read a copy of *The Crucible*, but fear they'd miss the point and form a lynchmob outside J.K.'s house.



Watson Gupitll kicked off an aggressive line of pop-culture titles, including this great collection celebrating the art of DC Comics Vertigo imprint.

many discovered that most budgets had been severely cut and that a number of formerly receptive and lucrative clients had become stingy with commissions.

Mix in more corporate mergers and take-overs (which usually translates into the bigger dogs getting even bigger, allowing them to eliminate meaningful competition, limit variety, lower wages, and raise prices), increased levels of copyright infringement by Internet "wizards", and a divisive presidential election and the conclusion is that the 20th Century didn't end on a particularly happy note for quite a few people.

So, hell, was everything gloomy? Absolutely not. There were wonderful success stories, great shows, worthwhile products, and stunning works of art that challenged and excited and inspired audiences. Fantastic art, whether "fine" or "narrative", has always been the cutting edge of creativity, requiring special talent, vision, and heart.

The edge in 2000 was as sharp as a straight razor.

A D V E R T I S I N G

After several years of heady growth the advertising industry began to feel the pinch of the weakening economy. Newspapers, magazines, and TV ad reps found themselves having to hustle for accounts as corporations reacted to lowered

Art Price Guide, a wonderful reference that included brief bios of not only comic artists, but SF and fantasy illustrators as well.

Quite a stack of stuff, hunh? And that barely scratches the surface. Many of these titles can be found at your favorite bookstore, traditional or virtual. I always believe it's a good thing to support hometown merchants, but when the local hunt fails, I can enthusiastically suggest Bud Plant Comic Art as a one-stop resource for simply the best selection of illustrated books anywhere (as well as statues, comics, prints, and all manner of neat things). Catalogs are available for \$3 from Bud Plant Comic Art, P.O. Box 1689, Grass Valley, CA, 95945. Phone: 800-242-6642 or check their catalog at www.bud-plant.com.

C O M I C S

There was a lot of talk about the evolution of comics in the years leading up to and throughout 2000, perhaps sparked in part by Scott (*Understanding Comics* and *Reinventing Comics*) McCloud's theory that the future of the form would be virtual. Working under the same faulty logic that technology is the answer to all the industry's problems, these well-intentioned Marshall McLuhan-wannabes missed the obvious point that only *comics* are *comics*. Digital art is not the same as painting with oils on canvas. Synthesized music is not the same as a symphony played by an orchestra. All can be equally wonderful for a variety of reasons, but they are all *different* art forms, requiring unique sensibilities. Sticking comics on the web, adding sounds, narration, and limited movement, turns them into something else entirely: 21st Century *Clutch Cargo* animations, I guess. It might be amusing for a little while—like *Clutch* was—but it gets tiresome pretty quickly. Just ask the sad folks over at StanLeeMedia.com, the much-touted Internet comics vehicle with the former head of Marvel as its figurehead that failed so quickly and spectacularly that it became the subject of an SEC investigation and criminal charges. Talk about a No Prize!

Comics are what they are; a legiti-

mate art form. For all I know there will be some technology developed (if it hasn't been already) that will use comics as a springboard in the creation of a new one. But even *if* a new art form evolves, comic books will still be a unique and valid way to tell stories.

Despite being part of the Time Warner/AOL multimedia entertainment conglomerate that came into existence with the merger of those two companies, everything seemed like business as usual at DC Comics: top-drawer creators, iconic characters, and enjoyable books made for another stellar year. Some highlights included Chris Moeller's mythic graphic novel *JLA: A League of One*, writer Jeph Loeb's and artist Tim Sale's maxiseries *Batman: Dark Victory*, Jim Murray's *Batman/ Demon: A Tragedy* (written by Alan Grant), and *Shazam!: Power of Hope*, painted by Alex Ross and scripted by Paul Dini. Noteworthy were *Realworlds: JLA* by Glenn Barr (written by J.M. DeMatteis), *Superman Vs Predator* by Alex Maleev (written by David Michelinie), *Disavowed* by Tommy Lee Edwards, a comics expressionist to watch (written by Brandon Choi and Michael Heisler), the gleefully grotesque *Batman/Lobo* by Simon Bisley (scripted by Alan Grant), and certainly Will Eisner's *The Spirit Archives*

deluxe volumes. DC also sported some of the most impressive covers in comics by the likes of Michael Kaluta (do you think J.K. Rowling drew some inspiration from Mike's pre-Harry Potter and ongoing *Books of Magic* covers? Hmmm...), Dave McKean, Tim Bradstreet, Bruce Timm, Adam Hughes (creator of the drop-dead-gorgeous *Wonder Woman* covers), Doug Mahnke, Phil Hale, Terese Nielsen, Brian Bolland, Travis Charest, Rick Berry, and John Bolton.

After a turbulent decade marked by financial woes and adversarial relationships with their readers and cre-

ators, Marvel Comics finally seemed to get something of a break. The boxoffice success of their *X-Men* film and the installation of popular artist Joe Quesada as publisher provided fans of the company with a glimmer of hope

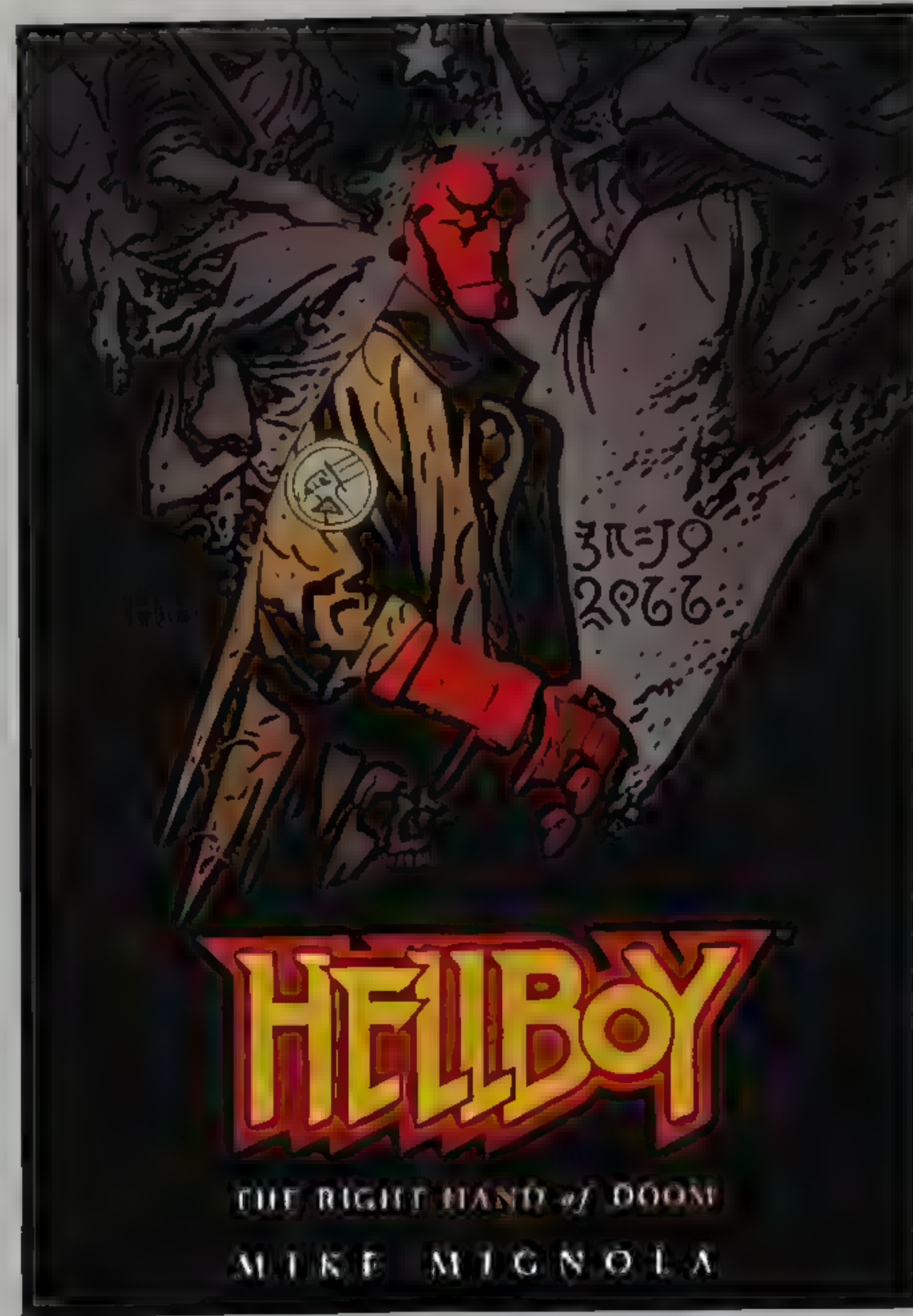
that things were about to get better. Though still lacking in variety (both in art styles and subject matter), they published some impressive art by Tim Bradstreet (check out his great monochromatic *Punisher* covers), Alex Ross, Jose Ladronn, Scott Hampton, and Ray Lago

(who provided a perfectly dandy painting for the cover of *The Golden Age of Marvel* trade paperback).

Dark Horse comes in at #3 when talking about the "Big Boy" publishers, but their ranking is due only to their smaller size: the quality of their artists is second to none. Highlights included Masakazu Katsura's *Shadow Lady*, P. Craig Russell's *The Ring of the Nibelung*, and Ricardo Delgado's *Hieroglyph*.

Impressive covers were created by Dave Dorman (*Batman/Tarzan: Claws of the Catwoman*), Arthur Adams, Drew Struzan, Jon Foster (whos painted some simply breathtaking *Star Wars* covers), Andrew Robinson, Mark Schultz, Duncan Fegredo, and Joe Chiodo (whose painting for *Dark Horse Presents 2000* was a delight—Chiodo does some of the most engaging art in comics). Ahh, but the gem of DH's line was Mike Mignola's collection *Hellboy: The Right Hand of Doom*. Reading like a marriage between H.P. Lovecraft and Howard Waldrop and featuring a minimalist art style that is at once immediate and powerful, Mignola is one of those creators whose works elevates the art form. There's a lot going on between the lines in the *Hellboy* stories (and Mike's wry sense of humor is always well displayed) and readers are always rewarded for their diligence. (I miss Gary Gianni's back-up stories, though.)

Ashley Wood was one of Image Comics' brightest stars during the year: his covers for the various *Spawn* titles and the *Sam and Twitch* series were moody masterworks. Excellent art was also created by Liam McCormack Sharp, Glen Orbik, David Mack, Todd McFarlane and the team of D'Israeli and Laura DePay. Penny Farthing Press benefited from Rick Berry's moody covers for *The Victorian*, Sirius showcased the creations of Jill Thompson (*Scary Godmother: Wild About Harry*), Joseph Michael Linsner (*Dawn*), Mark Smylie (*Artesia*), and Mark Crilley (*Akiko*), and Fantagraphics was the enviable publisher



It just doesn't get any better than this. Mike Mignola's *Hellboy: The Right Hand of Doom* is a perfect example of comics done right. News about Mike's projects could be found at the website: www.hellboy.com.



One of Adam Hughes' stunning WW covers for DC.

of Chris Ware's *The Acme Novelty Library*. I haven't been terribly excited by the character of Vampirella since Archie Goodwin's scripts in the '70s, but I did snap up Harris Comic's *Vampirella Classics* hardcover for a pair of knockout stories by Bruce Timm ("Lust For Life", written by Ty Templeton) and Ray Lago ("Two So Different", written by James Robinson). Oh, and I liked underground animator Bill Plympton's off-kilter graphic novel, *Mutant Aliens* [NBM] and Insight Studios compilations of Frank Cho's *Liberty Meadows*.

The Comics Journal was still the cold-eyed critical magazine for the comics industry, Jon Cooke's *Comic Book Artist* ably served readers nostalgic for illustrators and titles of the 1960s and '70s, *Wizard* was aimed at the adolescent collector while Diamond's *Comic Book Marketplace* was geared toward the investor crowd. But what is still missing is a true trade journal for the industry. Given the complexities and frustrations of magazine publishing (and the innate contentiousness of the comics field) it's understandable that no one has taken the plunge, but, boy, is it needed.

If you have even the slightest interest in comic art then you owe it to yourself to make the pilgrimage to the annual Comic-Con International in San Diego. Not only does it draw all the field's movers and shakers (among the 50,000 attendees), not only does it feature presentations from the Hollywood studios (Sir Ian McKellan made an unannounced appearance in conjunction with a *Lord of the Rings* promotion at the 2000 show), not only is it a shopper's nirvana, but it is also *the most* professionally and seamlessly run convention Cathy and I have ever attended. For information check out their website at www.comic-con.org.

D I M E N S I O N A L

I know people who never give a second look at statues, models, and action figures; I know others who have to have them all. I guess I fall somewhere in the middle. None of mine will ever be worth anything, though, because I take them out of the boxes and packages and set them on the shelves to look at. I figure that if I'm gathering dust, so should my stuff.

The 3-D section of fantastic art was simply glutted with merchandise in 2000. The level of quality was uniformly superb, the problem was that there was simply too many choices for a relatively small market. By year's

end many retailers were selling slower moving collectible at pretty hefty discounts.

Along with a plethora of toys and action figures, DC Direct put out a creepy "Batman Vampire" maquette and the hilarious "SpyVsSpy" bookends by William Paquet; DC

also released a classic Carmine Infantino *Flash* cover recreation diorama and a simply exquisite "Wonder Woman" statue by Tim Bruckner based on Brian Bolland's cover art—easily one of the best figures yet produced for the direct market. Bruckner was also responsible for the equally impressive "Promethia"



Mary GrandPré was *the* Harry Potter artist in the minds of a generation of young readers, as *Newsweek* acknowledged in their coverage of the latest novel.

scene for America's Best Comics. Randy Bowen was busy on the Marvel side of the fence with his series of superhero busts and a heroic "Captain America" statue. Joseph DeVito perfectly interpreted Alex Ross' "Supreme" art, Yuji Oniki produced a dynamic version of Joe Linsner's "Dawn: Battle Goddess" [Fewture], and Bev Gilroy created a naughty Bruce Timm-inspired "Vampi" [Hourglass Studio]. Clay Moore's Moore Creations was active with a variety of busts, a dandy "Vampirella" action figure, and an imposing "Witchblade" statue. Steve West sculpted the sexy "Deadly Awakening" [Cellar Cast], the Shiflett Bros. were responsible for the futuristic "Chloe: Aviator For Hire", and Mike James was behind the politically incorrect "Kitty" [Azimuth Design]. William Paquet (see above) created a dead-on likeness of Vincent Price for "The Pit and the Pendulum" [Monstology Models] while Mike Hill and Clare Pearson collaborated on the highly dramatic "The Phantom" [X-O Facto]. The Greenwich Workshop offered intricately sculpted figures based on the whimsical art of James Christensen and Will Bullas while Thomas Blackshear III released several more additions to his spiritual *Ebony Visions* line. A major disappointment were the

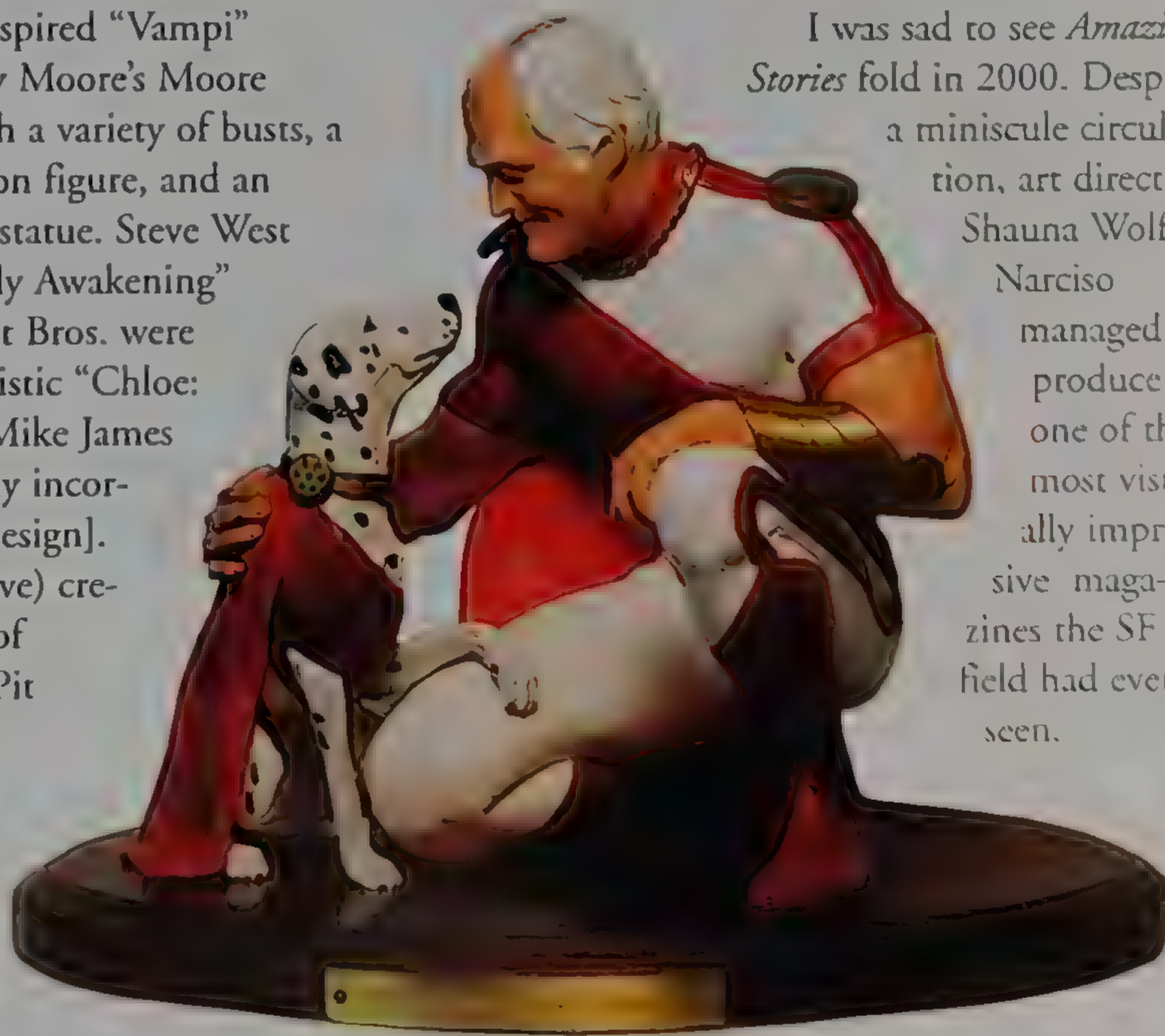
plastic statues based on the art of Frank Frazetta put out by Eight Ball Studio: the interpretations bore very little resemblance to their to their sources and the finishes very just plain sloppy. Their Simon Bisley figure was similarly flawed. But there were tons of other more interesting works throughout the year: perfect reproductions of dinosaurs (like Tony McVey's), seductive women, gargoyles (awesome ones by Sandra Lira), enough to make your head spin. But what was the one figure that caught the media's attention? McFarlane Toys' "Death Row Marv", of course, based on Frank Miller's *Sin City* character. Toss the switch to the electric chair Marv is strapped to and he convulses, his eyes glow red, and he snarls an insult to your masculinity. Now *that's* what I call an action figure!

There are a number of magazines devoted to genre statues and model kits, but the one I find most interesting is Terry Webb's *Amazing Figure Modeler*. featuring full color photos of the latest releases, it also includes how-to articles for the sculpting and modeling enthusiast. For more information check out their website www.amazingmodeler.com.

E D I T O R I A L

Speaking of magazines, *Locus*' Charles Brown was joking with me at the recent BookExpoAmerica in Chicago. "You know how to make a small fortune in publishing," he asked. Eagerly I replied, no, tell me. "You start out with a large fortune," was his answer.

I was sad to see *Amazing Stories* fold in 2000. Despite a miniscule circulation, art director Shauna Wolf Narciso managed to produce one of the most visually impressive magazines the SF field had ever seen.



Special projects kept Joseph DeVito out of the public eye for the greater part of 2000, but he was able to produce this friendly "Supreme" statue, based on a design by Alex Ross.

Following closely on *Amazing's* heels in its journey to oblivion was Sovereign Media's *Science Fiction Age*; though perhaps a bit rougher around the edges, it still published some good works by the likes of David Beck

and John Berkey. And *Marion Zimmer Bradley's Fantasy Magazine* ceased publishing following the death of its founder and namesake. Sovereign's other genre magazine, *Realms of Fantasy*, remained healthy and, along with its color story illustrations, featured interesting artist profiles of such luminaries as the Dillons, Barry Windsor Smith, and Rick Berry written by Karen Haber.

I spotted several nice covers on some of the digest-sized publications including *The Magazine of Fantasy & Science Fiction* (by Vincent DiFate and Bryn Barnard), *Asimov's Science Fiction* (by Fred Gambino and Bob Eggleton), and *Analog* (by David Hardy and Kelly Freas). A little searching also turned up good work by Jeff Remmer on *Weird Tales*, Alan Clark on *Cemetery Dance*, and Keith Parkinson on *Black Gate*. There were a pack of small-press titles with illustrations and an equal number of web magazines, but relatively little stood out in my memory.

Outside of genre I didn't spot a lot of narrative illustration in the larger magazines; simple spot cartoons, stock art, and photos seemed to be the norm. Oh, there was a piece by Anita Kunz and Dan Adel here, maybe a Mark Summers or Roberto Parada there, a Greg Manchess in *National Geographic* and a Peter de Sève on the cover of *The New Yorker*, but not nearly enough to satisfy. I did spot something like a half dozen features on the wonderfully edgy David Ho in a variety of magazines, including *Juxtapoz*. But virtually the only place I could find top-notch art on a monthly basis was in *Playboy*. Yeah, go ahead and snicker when I say I pick up *Playboy* for the art: you're the ones missing out. As art directed by Tom Staebler, it is quite simply *the* template for what a magazine *should* be. Featuring art by the likes of Donato, Dave McKean, and Kent Williams, they even had new *Annie Fanny* strips painted by Ray Lago, so who could ask for more?

Still the best way to keep track of the doings and shakings in the F&SF world is to pick up the field's trade magazine *Locus* (P.O. Box 13305, Oakland, CA 94661/sample \$5/www.locusmag.com).

INSTITUTIONAL

Keeping track of all the "other" venues for fantastic art is a full time job: greeting cards, games, packaging, posters, prints, and gallery shows all fall into the category and all are virtually impossible to keep up with.

All businesses, however, were subject to the same economic realities that negatively impacted the creative community in the last year of the century. Disappointing earnings for parent company Hasbro forced lay-offs across the board, including in their successful Wizards of the Coast division; the merger of AOL and Time Warner precipi-



Todd Schorr created this expressive poster to announce his latest show at the tony Merry Karnowsky Gallery in Los Angeles. Actor Leonardo DeCaprio was one of the admiring art patrons that attended the opening gala.

tated the elimination of prints, statues, and other comics and cartoon-based collectibles in the Warner Bros. Studios stores—at least in the ones that remained open. Similarly, the Disney Stores and collectors market experienced a downturn, the FASA game company ceased operations, and the once-robust print market was relatively quiet.

The Franklin Mint, the Bradford, and the Danbury, of course, were busy with a number of items, including Michael Whelan dragons and Boris Vallejo knives. And a number of companies had gotten on the lunchbox and Zippo lighter bandwagons and released products featuring everything from Frank Miller's *Sin City* line-up to Sergio Aragones' *Groo the Wanderer*. And, if '50s icon Bettie Page is your idea of "fantasy" art, Dave Stevens' decorative fridge magnet [Dark Horse] was an excellent addition to kitchens everywhere. Naturally, there was a host of wonderful calendars, including those by Daniel Merriam [Ronnie Sellers], Luis Royo, Milo Manara, and Serpieri [all from Heavy Metal], a pair by

H.R. Giger [from Morpheus and Taschen], and John Howe illustrated the Tolkien calendar [HarperCollins]. And speaking of Tolkien, the much anticipated release of the first in the *Lord of the Rings* film trilogy for Christmas of 2001 (*Harry Potter* weighs in for Thanksgiving) is sure to have an enormous impact on the fantasy art field. Will *The Rings* be another marketing/product tie-in phenomenon like the *Star Wars* franchise? We'll know pretty soon.

Though there were fewer fantastic-themed prints apparent in the mass market than in previous years, the determined aficionado could find cheapy posters and pricey limited editions by their favorites with a bit of searching (Steltman produced some exquisite Michael Parkes stone lithographs), particularly when attending convention art shows or cruising the Internet.

There were a variety of exhibitions and sales, including major gallery shows by Kent Williams and Todd Schorr at L.A.'s Merry Karnowsky Gallery. Alex Ross auctioned his paintings from DC's *Batman: Crime Does Not Pay* through Sotheby's and donated the proceeds—\$176,000!—to the John A. Resenbach Charter School/Harlem. For those with their hearts set on owning originals two of the best places to shop were Worlds of Wonder, (P.O. Box 814, McLean, VA 22101, 703-847-4251, www.wow-art.com) and Graphic Collectibles (22 Blue Hills Dr, Saugerties, NY 12477, 914-246-0952, www.graphiccollectibles.com). Both offered some exceptional art for sale.

PASSING

In the last year of the millennium we said farewell to these notable members of the fantastic arts community:

Alfredo P. Alcala [b. 1925], comic artist.
Carl Barks [b. 1901], comic artist/painter.
Pat Boyette [b. 1923], comic artist.
Elliot Caplin [b. 1913], comic strip writer.
Frederick S. Clarke [b. 1949], publisher.
Marc Davis [b. 1914], animator.
Dennis Gifford [b. 1927], artist/writer.
Michael Gilbert [b. 1947], artist.
Edward Gorey [b. 1925], artist/writer.
William Hurtz [b. 1919], animator.
Gill Kane [b. 1926], comic artist.
Brian Karrell 9 [b. 1951], sculptor.
Jeff MacNelly [b. 1947], cartoonist.
Don Martin [b. 1931], cartoonist.
Fred Rhodes [b. 1921], comic artist.
George Roussos [b. 1925], comic artist.
Charles M. Schulz [b. 1922], cartoonist.
Dick Sprang [b. 1915], comic artist.
Karel Thoen [b. 1914], artist.

S P E C T R U M 8



T H E S H O W

Call For Entries poster
by John C. Berkey



KINUKO Y. CRAFT

Art for the production of the Dallas Opera, the 'Das Rheingold' by Richard Wagner, under the direction of the Dallas Opera Company, 1971.



artist: MATT STAWICKI
art director: Mark Painter client: Wizards of the Coast, Inc. title: The Invasion medium: Digital

ADVERTISING

1

artist: Joel Spector
client: Philadelphia Opera
title: Lucia de la Mer Moor
medium: Pastels
size: 29"x40"

2

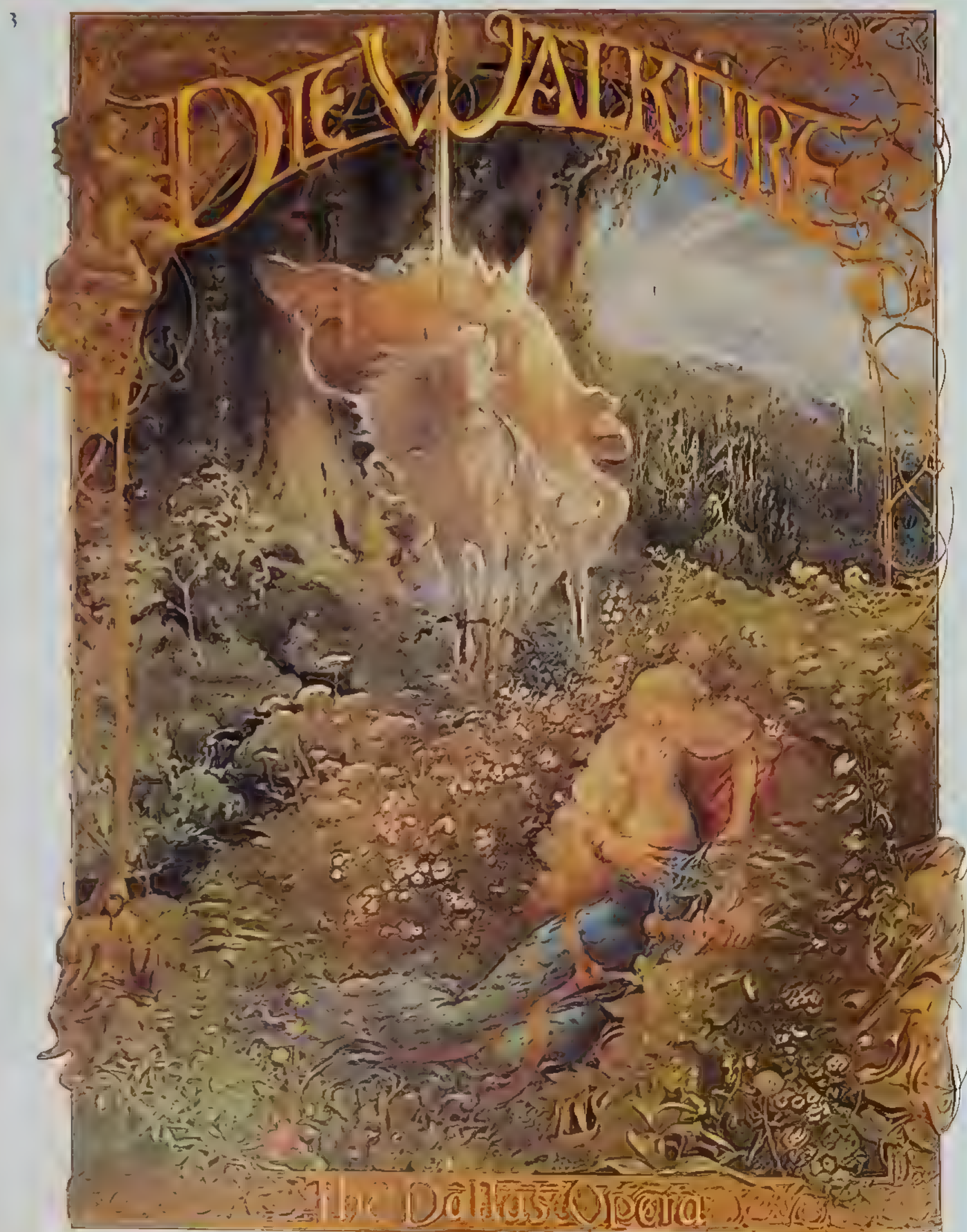
artist: Rafal Olbinski
client: Warsaw Opera
title: Don Carlos
medium: Acrylic
size: 30"x40"

3

artist: Kinuko Y. Craft
art director: Kathleen Ryan
client: The Dallas Opera
title: Die Walküre (Wagner's Ring Cycle)
medium: Oil over watercolor
size: 22"x28"

4

artist: Rafal Olbinski
art director: Rafal Olbinski
client: Cincinnati Opera
title: Tosca
medium: Acrylic
size: 30"x40"





ADVERTISING

1

artist: Scott Grimando
art director: Bill Obsteder
designer: grimstudios.com
client: Triton Advertising
title: Circuit City
medium: Digital
size: 7½"x9¾"

2

artist: Mark Nagata
art director: Mark Nagata
client: Kaiju Fan Magazine
title: Ultraman
medium: Acrylic
size: 30"x20"

3

artist: Mark Zug
art director: Chris Perkins
client: Dungeon Magazine
title: Tonja's Raiders
medium: Oil
size: 15"x20"



1

2





ADVERTISING

1
artist: Wes Benscoter
client: Relapse Records
title: The Tower of London
medium: Acrylic
size: 16"x16"

2
artist: Norman Felchle
art director: Richard Hilleman
client: Widoworx
title: Dark Carnival
medium: Ink & color pencil
size: 17"x11"

3
artist: John Dickenson
art director: Terry Taylor
designer: John Dickenson
client: Randy Stonchill Prod.
title: Uncle Randy's Hat
medium: Digital
size: 10"x10"

4
artist: Cliff Nielsen
title: Resident Evil 3
medium: Mixed/digital
size: 18"x11"





ADVERTISING

1

artist: Brom
art director: Mark Painter
client: Wizards of the Coast, Inc.
title: Dead Lords
medium: Oil

2

artist: Todd Sheridan
art director: Matt Knoles
designer: Donald Mustard
client: Crystal Dynamics/
Eidos Interactive
title: Legacy of Kain:
Soul Reaver 2
medium: Digital
size: 9"x12"

3

artist: Jael
art director: Jael/Angela Kessler
designer: DNA Publications
client: DNA Publications
title: Chainreaction
medium: Oil/acrylic
size: 16"x30"

4

artist: John Mueller
art director: Adrian Carmack
client: ID Software
title: Visor
medium: Oil
size: 16"x25"

1



2



3





ADVERTISING

1

artist: Donato Giancola
art director: Toby Schwartz
client: Doubleday Direct
title: Dracopaleontology
medium: Oil
size: 22½"x21½"

2

artist: Justin Sweet
client: Black Isle Studios
medium: Digital

3

artist: Kinuko Y. Craft
art director: Kathleen Ryan
client: The Dallas Opera
title: Siegfried (Wagner's Ring Cycle)
medium: Oil over watercolor
size: 22"x28"



2







artist: DAVID BOWERS
 art director: Irene Gallo client: Tor Books title: When the King Comes Home medium: Oil
 note: Juror Irene Gallo was excluded from the category for this work.



The LOST THING

by
Shaun
Tan.

1

artist: Gary Gianni
art director: Marcelo Anciano
client: Wandering Star
title: "I give it in mercy—Vale Caesar!"

2

artist: Brom
art director: Matt Adelsperger
client: Wizards of the Coast, Inc.
title: Legacy of the Drow
medium: Oil
size: 34"x22"

3

artist: Justin Sweet
art director: Matt Adelsperger
client: Wizards of the Coast, Inc.
title: Queen of the Demonweb Pits
medium: Digital



1

2





1
artist: Shaun Tan
art director: Shaun Tan
designer: Shaun Tan
client: Lothian Books
title: Terrible Fates Are Inevitable
medium: Oil/collage
size: 490mmx420mm

2
artist: Shaun Tan
art director: Shaun Tan
designer: Shaun Tan
client: Lothian Books
title: Utopia
medium: Oil/collage
size: 420mmx630mm

3
artist: Jim Nelson
art director: Fred Hooper
client: FASA Corporation
title: Target: Matrix
medium: Digital
size: 7"x9"

4
artist: Patrick Arrasmith
art director: Irene Gallo
designer: The Chopping Block
client: Tor Books
title: Land of Laughs
medium: Scratchboard





1

artist: Vincent DiFate
art director: Irene Gallo
client: Tor Books
title: Abandon In Place

2

artist: Bruce Jensen
art director: Irene Gallo
client: Tor Books
title: Dervish is Digital
medium: Digital

3

artist: Stephen Youll
art director: Irene Gallo
client: Tor Books
title: Limit of Vision

4

artist: Les Edwards
title: Cygnus
medium: Acrylic



2



3





1

artist: Vince Natale
art director: Susan Lurie
client: Parachute Publishing
title: Afraid of Clowns
medium: Oil
size: 20"x15"

2

artist: Ashley Wood
art director: Ashley Wood
client: Todd McFarlane
title: Deathcoat
medium: Mixed
size: 11"x17"

3

artist: Michael Wm. Kaluta
art director: Richard Chizmar
client: Cemetery Dance Pub.
title: Straight On 'Til Morning
medium: India ink/watercolor
size: 14"x22"

4

artist: Ashley Wood
art director: Ashley Wood
client: Todd McFarlane
title: Angela's Tear
medium: Mixed
size: 11"x17"



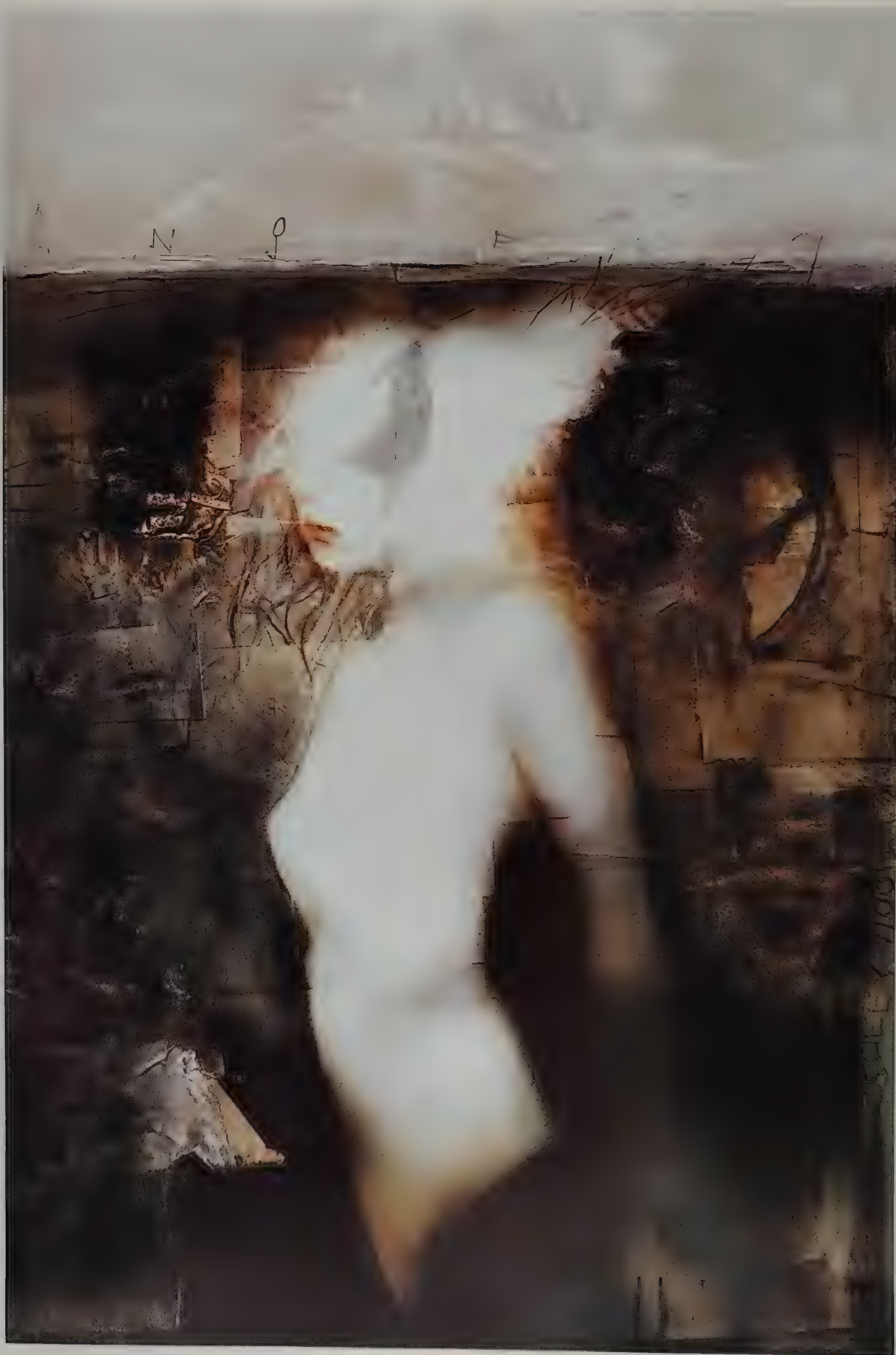
1

2



3





1

artist: John Rush
art director: Andrea Schneeman
client: Sea Star Books
title: Ivanhoe: Rebecca
At the Stake
medium: Oil
size: 20"x28"



2

artist: David Bowers
art director: Erica Fusari
designer: Erica Fusari
client: Berkly Publishing
title: The Bernini Bust
medium: Oil
size: 9 3/4"x17"



3

artist: Donato Giancola
art director: Toby Schwartz
client: Doubleday Direct
title: Alexander the Great
medium: Oil
size: 60"x40"

4

artist: John Rush
art director: Andrea Schneeman
client: Sea Star Books
title: Ivanhoe [cover]
medium: Oil
size: 20"x30"





1
artist: Dennis Nolan
designer: Paul Zakrisl
client: Simon & Schuster
title: Shadow of the Dinosaurs
medium: Watercolor
size: 12 1/2"x11"

2
artist: William Stout
art director: Gilda Hannah &
 Howard Zimmerman
designer: William Stout
client: iBooks, Inc.
title: Spinosaurus
medium: Watercolor
size: 9"x13"

3
artist: Framestore
art director: Tim Haines
designer: Daren Horley
client: BBC Worldwide
title: Lovers' Tiff
medium: Digital

4
artist: Framestore
art director: Tim Haines
designer: Daren Horley
client: BBC Worldwide
title: Eat Your Greens
medium: Digital



1



2



3



B O O K

1
artist: Vince Natale
art director: Susan Lurie
client: Parachute Publishing
title: Don't Forget Me!
medium: Oil
size: 8"x8 1/2"

2
artist: Lauren Mills/Dennis Nolan
art director: Sheela Smallwood
designer: Lauren Mills/Dennis Nolan
client: Little Brown & Co.
title: Fighting the Chimera [The Dog Prince]
medium: Watercolor
size: 8 1/2"x11"

3
artist: Mark Elliott
art director: Stephanie Rosenfeld
client: Puffin Books
title: Ghosts I Have Been
medium: Acrylic
size: 18"x28"

4
artist: Bruce Jensen
art director: Tom Egner
client: Avon/Eos
title: Time and Time Again
medium: Digital



1



2



3

1

artist: Tony DiTerlizzi
editor: Kevin Lewis
designer: Anahid Namparian
client: Simon & Schuster
title: Ted
medium: Gouache
size: 15"x15"

2

artist: Jon J Muth
art director: David Saylor
designer: David Saylor
client: Scholastic Press
title: Gershon's Monster [cover]
medium: Watercolor
size: 20"x10"

3

artist: Jon J Muth
art director: David Saylor
designer: David Saylor
client: Scholastic Press
title: Gershon's Monster [portrait]
medium: Watercolor
size: 10"x16"



1

2





1
artist: Franz Vohwinkel
art director: Fred Hooper
client: FASA Corporation
title: Battle Armor
medium: Digital

2
artist: Stephan "Cricket" Martiniere
art director: Irene Gallo
client: Tor Books
title: Terraforming the Earth
medium: Digital

3
artist: Chris Moore
art director: Lucie Steriker
client: Orion Books
title: The Philip K. Dick Omnibus
medium: The Acrylic *size:* 12"x17"

4
artist: Alan Pollack
art director: Irene Gallo
client: Tor Books
title: In the Country of the Blind
medium: Oil *size:* 48"x36"

5
artist: Jim Burns
art director: Liz Laczynska
designer: Liz Laczynska
client: Transworld Publishers
title: Context
medium: Acrylic *size:* 35"x22"

1



2



3





1

artist: Jon Foster
art director: Matt Adelsperger
client: Wizards of the Coast, Inc.
title: The Floodgate
medium: Digital

2

artist: Jeffrey Jones
art director: Stephen Pagel
client: Meisha Merlin
title: The Charge
medium: Oil
size: 24"x36"

3

artist: Jon Sullivan
art director: Lucie Stericker
client: Orion
title: The Rebel's Cage
medium: Oil
size: 20"x28"

4

artist: Paul Bonner
art director: Theodore Bergquist
client: Riotminds
title: Drakar Och Demoner
medium: Watercolor

1



2



3





1
artist David B. Mattingly
art director Jim Baen
client Baen Books
title Frost
medium Digital

2
artist Alan Pollack
art director Dave Stevenson
client Del Rey Books
title Witch War
medium Oil
size 16"x24"

3
artist Gary Gianni
art director Marcelo Anciano
client Wandering Star
title Bran Mak Morn—The Last King
medium Oil

4
artist Donato Giancola
art director David Stevenson
client Ballantine Books
title Expulsion
medium Oil
size 68"x38"



2



3





1
 artist: Leo & Diane Dillon
 art director: Al Chetta
 client: HarperCollins
 title: 20,000 Leagues Under the Sea
 medium: Acrylic/collage
 size: 8 1/2"x8 1/2"

2
 artist: Leo & Diane Dillon
 art director: Al Chetta
 client: HarperCollins
 title: 20,000 Leagues Under the Sea
 medium: Acrylic/collage
 size: 8"x10 1/4"

3
 artist: Tristan Elwell
 art director: Vikky Sheatsley
 client: Doubleday
 title: The Minstrel's Tale
 medium: Oil
 size: 9"x13"

4
 artist: Leo & Diane Dillon
 art director: Nick Krenitsky
 designer: Lizzie Bromley
 client: HarperCollins
 title: Lirael
 medium: Pastel/Acrylic
 size: 13"x20"





B O O K

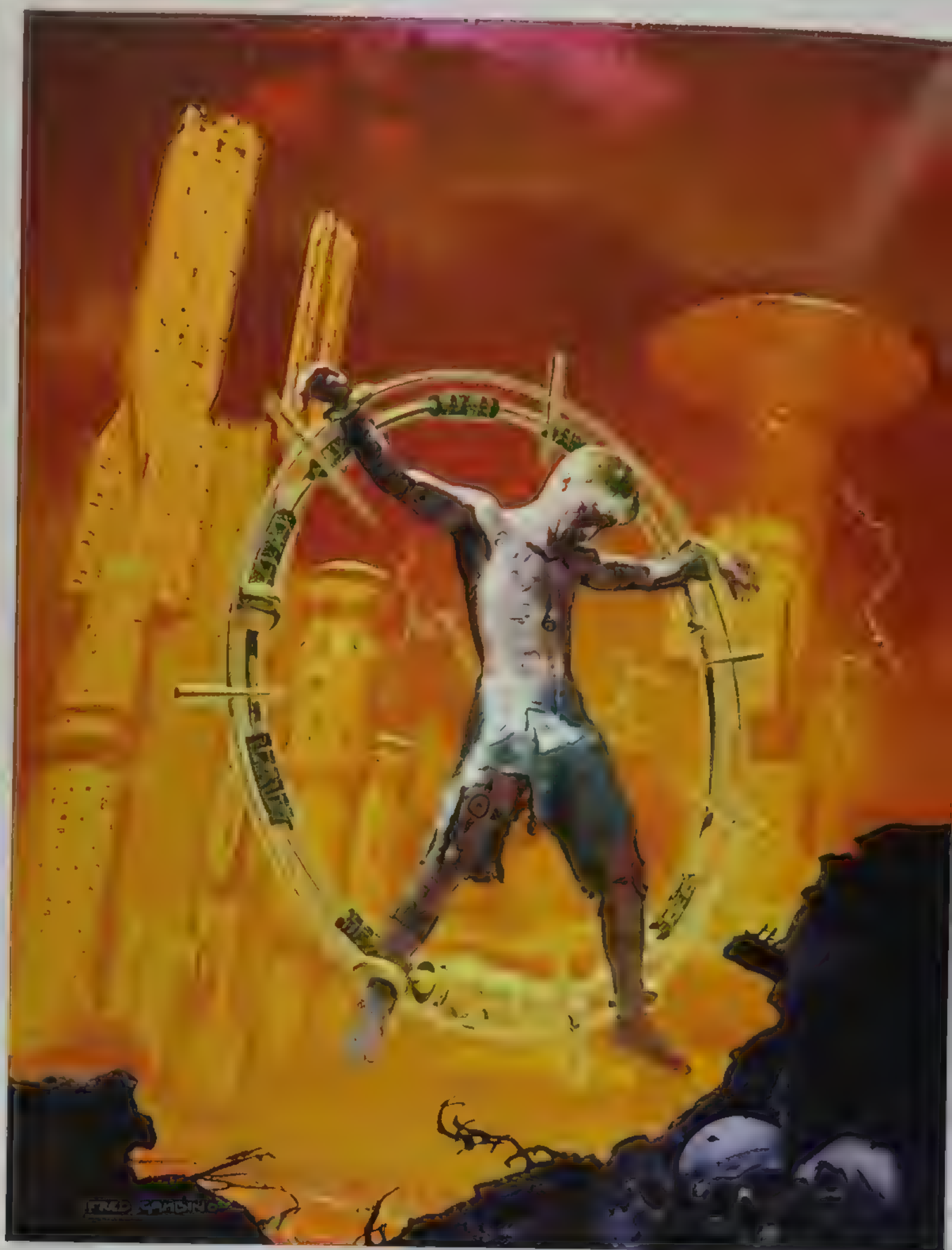
1
artist: Fred Gambino
art director: Derek Slatter
designer: Derek Slatter
client: Virgin Publishing
title: Return to the Fractured Planet
medium: Digital

4
artist: Thom Ang
art director: Richard Thomas
designer: Thom Ang
client: White Wolf Publishing
title: The Darkest Heart
medium: Digital
size: 14"x10"

2
artist: Cliff Nielsen
art director: John Fontana
client: Parachute Press
title: Blair Witch Files 3
medium: Mixed/digital
size: 6"x9"

5
artist: Ian Miller
art director: Fred Hooper
client: FASA Corporation
title: Crucible: Battle Hordes
medium: Ink
size: 17 1/4"x11 1/4"

3
artist: Dave McKean
art director: Jodel Tufo
designer: Dave McKean
client: Jonathan Carroll/
 Mobius New Media
title: The Heidelberg Cylinder
medium: Mixed
size: 8"x10"





B O O K

1
artist: Frazer Irving
art director: James Wallis
client: Hogshead Publishing
title: Pantheon
medium: Ink/digital

2
artist: Paul Youll
art director: Paul Youll
client: Simon & Schuster
title: Ares Express
medium: Oil
size: 25"x17"

3
artist: Manchu
client: Livre de Poche
title: Les Horizons Divergents
medium: Acrylic
size: 50cmx65cm



1



2



1
artist: Matt Wilson
art director: Fred Hooper
client: FASA Corporation
title: March of the Pharon
medium: Oil
size: 30"x20"

2
artist: Jeffrey Jones
art director: Stephen Pagel
client: Meisha Merlin
title: The Castle
medium: Oil
size: 48"x36"

3
artist: Don Maitz & Janny Wurts
art director: Ray Lundgren
client: Roc Books
title: Fionavar Tapestry [Books 1,2,3]
medium: Oil
size: 30"x15"

4
artist: Brian Despain
art director: John Bridegroom
client: FASA Corporation
title: Ra Deal
medium: Digital
size: 8 1/2"x11"

5
artist: Matt Stawicki
art director: Ray Lundgren
client: Penguin Books
title: Abomination
medium: Digital

6
artist: Bleu Turrell
art director: Dale Mattheis
client: Ardent Publishing
title: Exile to the Stars
medium: Oil

7
artist: Yvonne Gilbert
art director: Betsy Wollheim
client: Daw Books
title: Cheysuli Chronicles Vol. 1
medium: Color pencil
size: 10"x18"



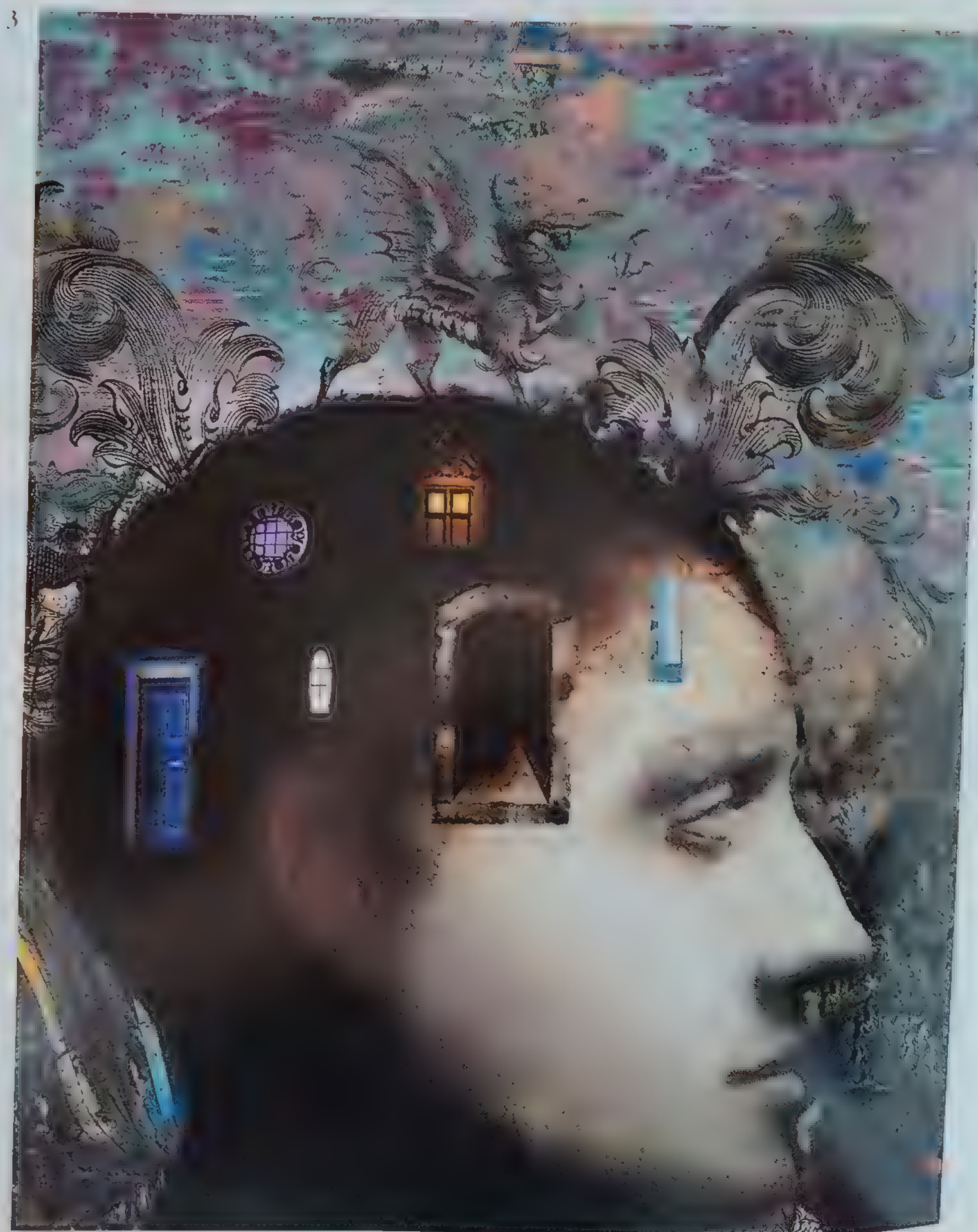


1
artist: Tony DiTerlizzi
editor: Kevin Lewis
designer: Anahid Hamparian
client: Simon & Schuster
title: Ted
medium: Gouache
size: 15"x15"

2
artist: Judy York
art director: Judith Murello
client: Berkley Books
title: Eccentric Circles
medium: Digital

3
artist: Greg Spalenka
client: Edgewood Press
title: Phantasm
medium: Digital

4
artist: Jon Foster
art director: Irene Gallo
client: Tor Books
title: Stonehead
medium: Oil/digital
size: 30"x40"





B O O K

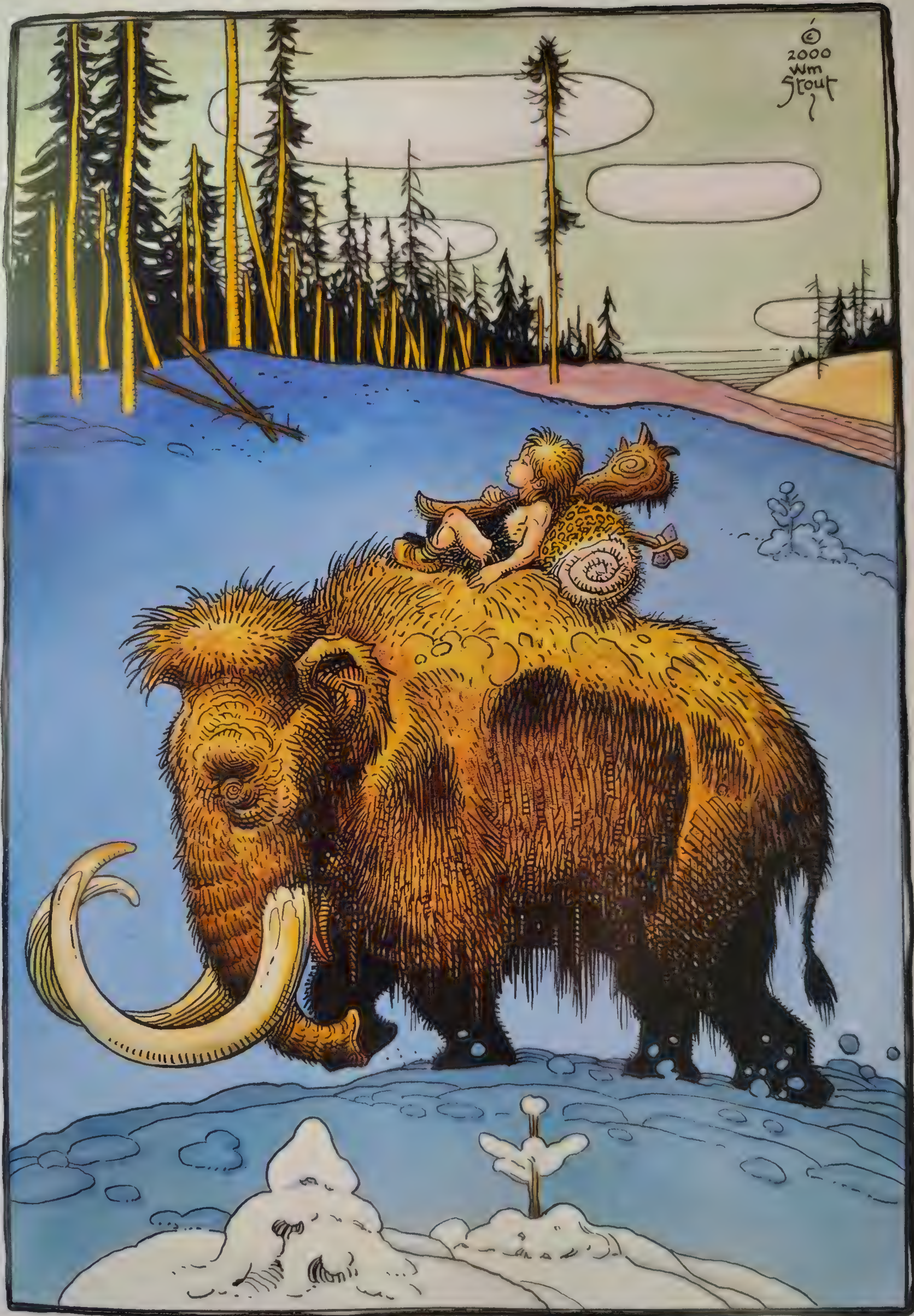
1
artist: William Stout
art director: William Stout
designer: William Stout
client: Terra Nova Press
title: Kelpie Summer
medium: Ink/watercolor
size: 7³/₄"x10³/₄"

2
artist: Frank Cho
art director: Frank Cho
designer: Mark Wheatley
client: Insight Studios Group
title: Cavewoman vs The Raptor
medium: Ink
size: 11"x17"

3
artist: Walter Velez
art director: Judith Murello
client: Berkley Books
title: Aliens Among Us
medium: Acrylic
size: 14"x17"

4
artist: William Stout
art director: William Stout
designer: William Stout
client: Terra Nova Press
title: Daydreaming
medium: Ink/watercolor
size: 7¹/₄"x10³/₄"





©
2000
Wm
Stout

B O O K

1
artist: Jean Pierre Targete
art director: Judith Murello
client: Berkley Books
title: The Chalice
medium: Oil
size: 20"x30"

2
artist: John Howe
art director: Lucie Steriker
client: Orion
title: Hour of the Dragon
medium: Watercolor

3
artist: Martina Piccero
art director: Else Laudan
client: Argument Verlag
title: Downtown Blues
medium: Acrylic
size: 16"x34"

4
artist: Julie Bell
art director: Irene Gallo
client: Tor Books
title: The King's Peace
medium: Oil

5
artist: Greg & Tim Hidebrandt
art director: Candace Raney
client: Watson Gupill
title: Siege of Minas Tirith II
medium: Acrylic
size: 65"x35"





B O O K

1

artist: Gary Ruddell
art director: Jim Baen
designer: Gary Ruddell
client: Baen Books
title: A'rak
medium: Oil
size: 16"x20"

3

artist: Greg Call
art director: Irene Gallo
client: Tor Books
title: The Angel and the Sword
medium: Acrylic
size: 17"x25 1/2"

2

artist: Marc Fishman
art director: James Cowdel
client: Green Knight Pub.
title: Pagan King
medium: Oil
size: 36"x60"

4

artist: Gordon Crabb
art director: Sheila Gilbert
client: Daw Books
title: Guardian of the Trust
medium: Acrylic
size: 12"x18"

2



3







The Dreaming

art director: Shelly Roeberg-Bond designer: Dave McKean client: DC/Vertigo Comics The Dreaming #59: Attack
medium: Mixed size: 8"x10"



artist: PHIL HALE
art director: Mark Chiarello designer: Phil Hale client: DC/Vertigo Comics title: Flinch #1

COMICS

1
artist: George Pratt
art director: Matt Idelson
designer: Richard Bruning
client: DC Comics
title: Batman: Harvest Breed
medium: Mixed
size: 14 1/2"x20"

2
artist: John Van Fleet
art director: Matt Idelson
designer: John Van Fleet
client: DC Comics
title: Batman: The Ankh
medium: Mixed
size: 10 1/4"x16 1/4"

3
artist: Dave McKean
art director: Shelly Roeberg-Bond
designer: Dave McKean
client: DC/Vertigo Comics
title: The Dreaming #56: Poe
medium: Mixed
size: 8"x10"

4
artist: Mike Huddleston
client: Oni Press
title: The Coffin #3
medium: Mixed
size: 7 1/2"x11"





1
 artist: Joe Jusko
 client: Top Cow Productions
 title: Tomb Raider: Greatest
 Treasure of All
 medium: Acrylic
 size: 25"x18 1/2"

2
 artist: Frank Cho
 art director: Frank Cho
 designer: Mark Wheatley
 colorist: Mark Wheatley
 client: Creators Syndicate
 Insight Studios Group
 title: Liberty Meadows
 medium: Ink
 size: 25"x8 1/2"

3
 artist: Joe Jusko
 client: Top Cow Productions
 title: Tomb Raider: Greatest
 Treasure of All
 medium: Acrylic
 size: 18"x28"



SCHECKY

the MONKEY KING



THE MIGHTY CAT'S MUSCLES RIPPLED WITH ANTICIPATION. IT'S TAWNY RIBCAGE SHIVERED WITH HUNGER AS IT DREW A HISsing BREATH. SLOWLY THE LARGE BEAST TENSED AS IT PREPARED ITSELF TO POUNCE. SCHECKY STOOD HIS GROUND WITH A GRIM SMILE AND AWAITED THE CAT'S ATTACK...



UPON THE JUTTING ROCKS, AGAINST THE WESTERN SKY, SAT THE LARGEST SABERTOOTH TIGER SCHECKY HAD EVER SEEN.

TURN THE PAGE ALREADY!!

QUIT READING OVER MY SHOULDER!





COMICS

1
artist: Mark Smylie
art director: Joseph Michael Linsner
designer: Mark McNabb
client: Sirius Entertainment
title: Artesia Afield
medium: Mixed
size: 22"x17"

2
artist: Christopher Moeller
editor: Dan Rasplet
client: DC Comics
title: JLA: A League of One
medium: Acrylic
size: 40"x30"

3
artist: Steve Rude
client: DC Comics
title: A Day at the Farmers' Market
medium: Gouache watercolor
size: 21"x30"



1



2



Clarence's
FRESH CORN

.25¢ per LB.

KITTENS

FREE TO A
GOOD HOME!

1

artist: Mike Hoffman
title: Tigress III
medium: Oil
size: 14"x18"

2

artist: Gary Gianni
client: Wildstorm Productions
title: Tom Strong
medium: Ink

3

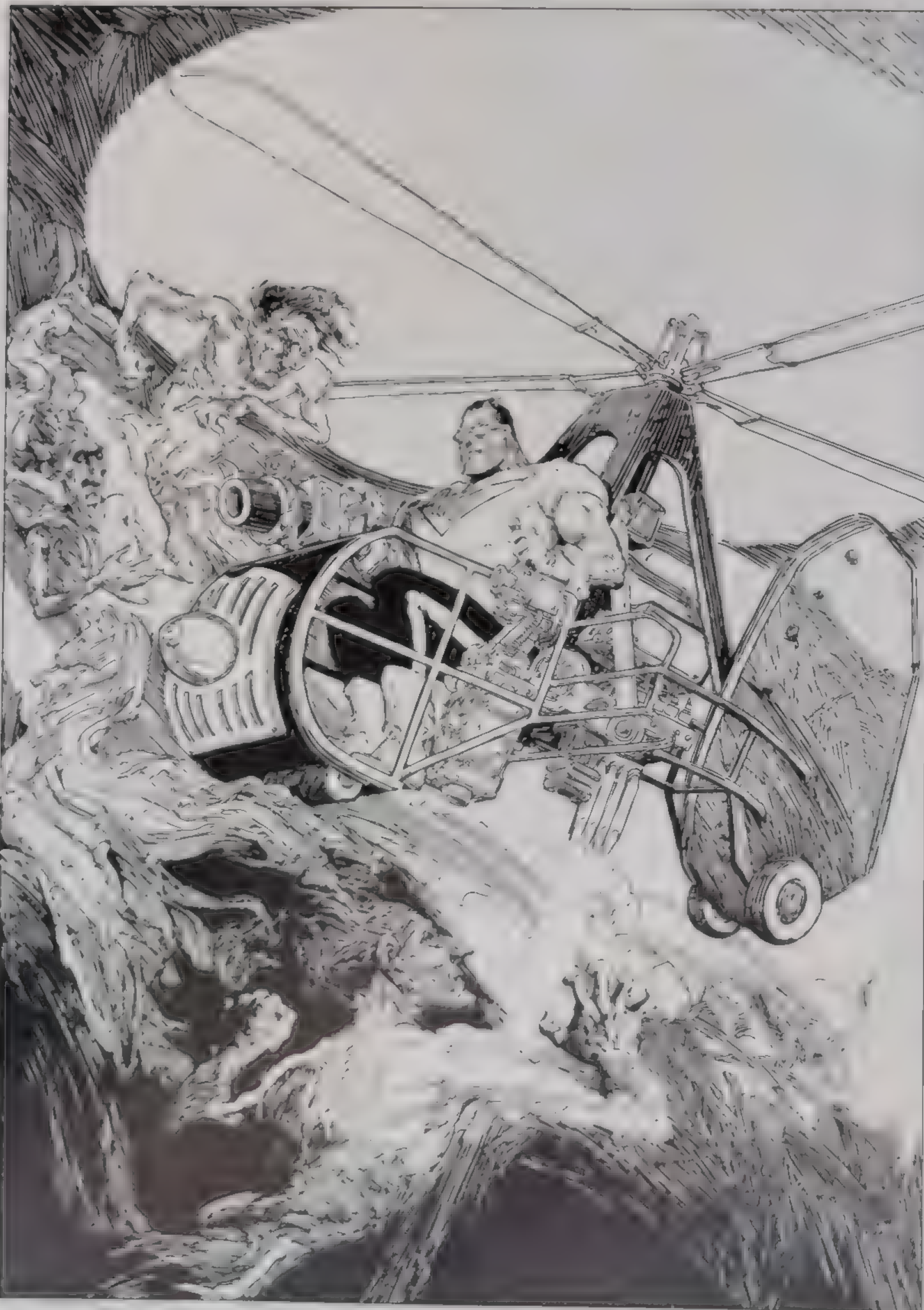
artist: Tony Mauro
art director: David Campiti
designer: Tony Mauro
client: Glass House Graphics
title: Jade Warrior: Fresh Kill
medium: Digital
size: 11"x17"

4

artist: Jon Foster
art director: Chris Warner
client: Dark Horse Comics
title: Knot
medium: Oil/digital
size: 20"x30"



2



3



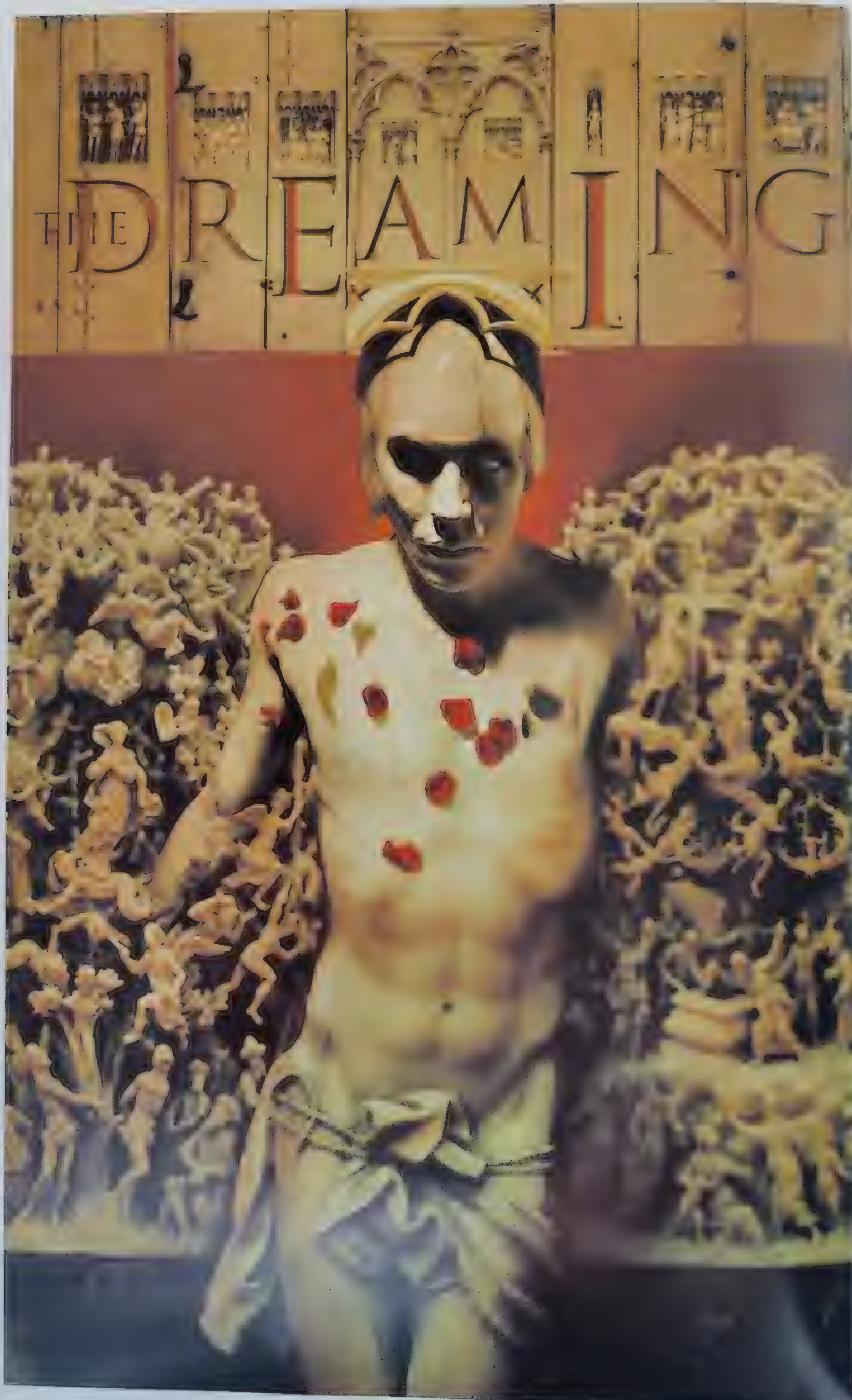


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COMICS

1
artist: Dave McKean
art director: Shelly
 Roeborg-Bond
designer: Dave McKean
client: DC/Vertigo Comics
title: The Dreaming #60
medium: Mixed
size: 8"x10"

2
artist: Phil Hale
art director: Mark Chiarello
client: DC/Vertigo Comics
title: Swamp Thing:
 Secret Files
medium: Oil
size: 35"x40"





COMICS

1
artist: Vincent Evans
art director: Mike Marts
client: Marvel Comics
title: X-Men: Black Sun #2
medium: Oil
size: 11"x17"

2
artist: Dave Finch, Joe Weems,
 & Steve Firchow
art director: Peter Steigerwald
client: Top Cow Productions
title: Aphrodite 9 #1
medium: Pencil/ink/digital
size: 11"x17"

3
artist: Travis Smith
art director: Jan Utstein-Oneill
client: Hurricane Entertainment/
 Image Comics
title: Violent Messiahs #4
medium: Mixed/digital
size: 6 1/2"x10"

4
artist: Ashley Wood
art director: Ashley Wood
client: Todd McFarlane
title: Angela's Death
medium: Mixed
size: 11"x17"





C O M I C S

1
artist: Jon Foster
art director: David Land
client: Dark Horse Comics
title: Star Wars 28
medium: Oil/digital
size: 20"x30"

2
artist: Philip Straub
art director: Frank Forte
client: Asylum Press
title: Hex of the Wicked Witch
medium: Mixed
size: 9"x18"

3
artist: Liam McCormack-Sharp
art director: Liam McCormack-Sharp
client: Comix N
title: Krampus 8
medium: Oil/digital
size: 24"max/27"cm

4
artist: Ricardo Delgado
client: Dark Horse Comics
title: Hieroglyph 43

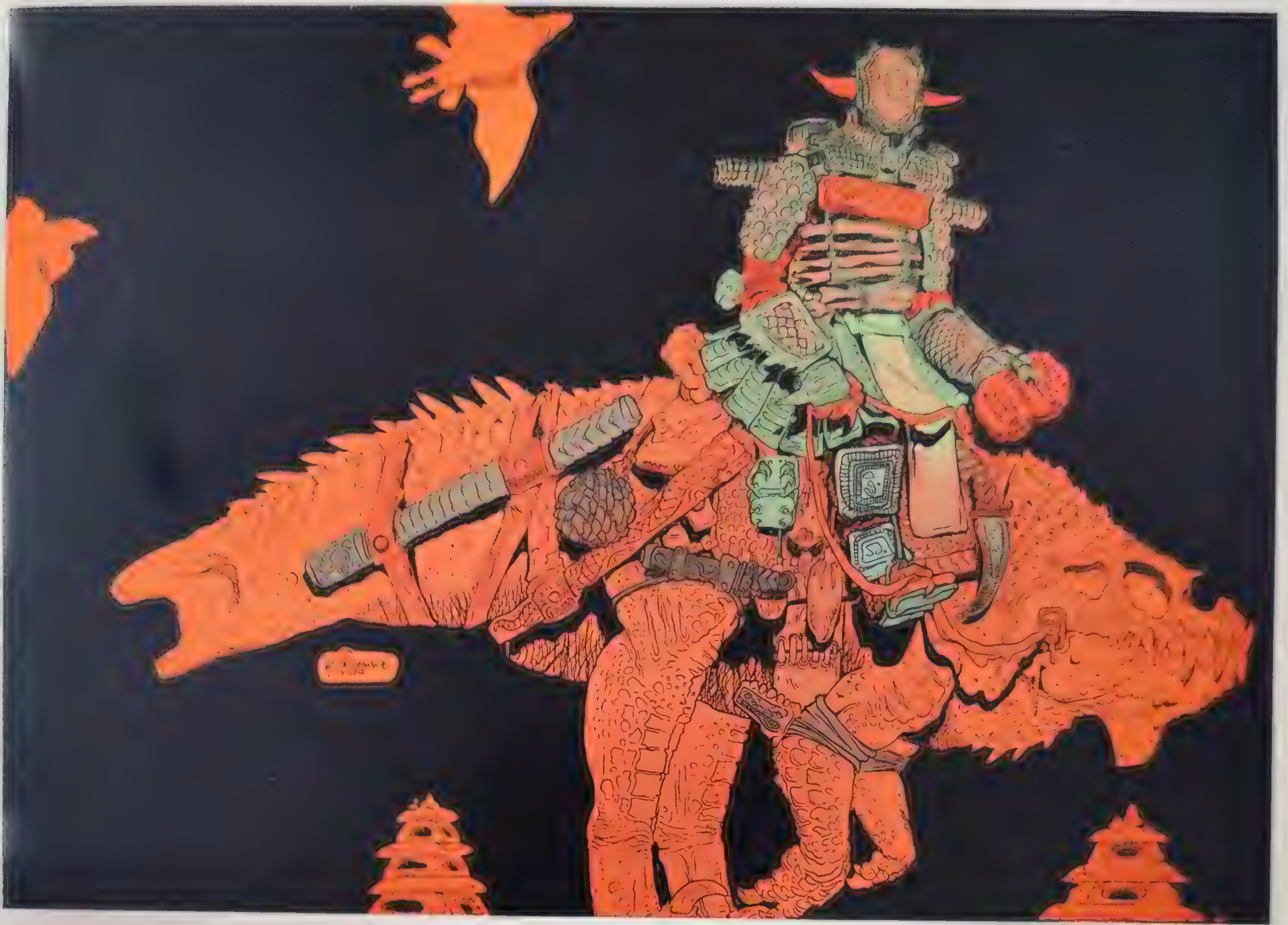
5
artist: Ravenwood
art director: David Land
client: Dark Horse Comics
title: Darth Maul
medium: Oil
size: 16"x18"



1

3







artist: JEAN-LOUIS CRINON
designer/photographer: Jean-Louis Crinon title: Haunted Box medium: Resin/metal size: 15 1/2" tall



by JOEL HARLOW
title: Necronomicon medium: Chevant clay size: 18"x24"

DIMENSIONAL

1

artist: Nancy Butler-Beckstrom

art director: Henry Alvarez

designer: Henry Alvarez/Nancy Beckstrom

client: Wolf's Head Productions, Inc./

The Hidebrandt Bros.

title: Smaug

medium: Bronze

size: 22" tall

2

artist: Geoff Valley

designer: Tony Di Terlizzi

title: Smug

medium: White metal

size: 5" tall

3

artist: Jean-Louis Crinon

designer/photographer: Jean-Louis Crinon

title: Moon O' War

medium: Resin/metal

size: 11" x 4" tall

4

artist: Tim H. Bruckner

art director: Tim H. Bruckner

designer: Frank Hazetta

client: The Art Farm

title: The Ghoul Queen

medium: Resin

size: 6" x 8" x 7"



1

2



3





DIMENSIONAL

1

artist: Daniel Hawkins
art director: Daniel Hawkins
designer: Daniel Hawkins
title: Marapesia
medium: Mixed
size: 10"x16"

2

artist: Ron Walotsky
title: Ancient Warrior A
medium: Horseshoe Crab Shell
size: 10"x18"

3

artist: Greg Polutanovich
designer: Greg Polutanovich
title: Neanderthal Man
medium: Wet Clay
size: 12" wide x 15" tall

4

artist: Dennis Beckstrom
art director: Henry Adams
designer: Henry Adams
title: Young Buckaroo
medium: Solid Brass, Inc.
size: Modern March "Mr. Flyer"
medium: Brass
size: 12" tall

5

artist: Jean-Marc Laroche
title: Sphinx
medium: Sterling Silver
size: 12"





DIMENSIONAL

1
artist: Marisa S. Dominguez
title: Solaris
medium: Mixed
size: 38 x 19 x 28"

2
artist: Martin M. Canale
medium: Martin M. Canale
title: Asylum Family
medium: Mixed
size: 11 x 8"

3
artist: Martin M. Canale
medium: Martin M. Canale
title: Asylum Family
medium: Mixed
size: 11 x 8"

4
artist: Bill Tuma
medium: Bill Tuma
title: Asylum Family
medium: Mixed
size: 11 x 8"





DIMENSIONAL

1

artist: Lawrence Northey
client: Mark Parker
medium: Metal/Fiberglass
size: 30" tall

2

artist: Tim H. Bruckner
art director: George Biewer
designer: Tim Bruckner
Brian Bolland
client: DC Direct
title: Wonder Woman
medium: Resin
size: 9" x 5" x 6"

3

artist: Curt Chiarelli
art director: Curt Chiarelli
client: Illusive Concepts
title: Old Blayp
medium: Plaster
size: 12"

4

artist: Lawrence Northey
client: Mark Parker
medium: Metal/Fiberglass
size: 36" tall



1



2

3





DIMENSIONAL

1

artist: Luis Royo
art director: Luis Royo
designer: Luis Royo
client: Norma Editorial
title: The Announcement
medium: Resin
size: 24" tall

2

artist: Steven W. West
designer: Julie Bell
client: Cellar Cast
title: Ecstasy
medium: Resin
size: 11 3/4" tall

3

artist: Barsom Manashian
photographer: Steven Parke
client: Coop
title: Wheel Girl
medium: Resin
size: 10" tall

4

artist: Sandra Lira
title: Millennium Angel
medium: Resin
size: 44"x33"x6"



1



2



3





artist: DONATO GIANCOLA
 art director: Tom Staebler designer: Kerig Pope client: Playboy Magazine title: 2001, hello medium: Oil



artist: JAMES GURNEY

art director: James Gurney/Harlan Ellison designer: James Gurney client: The Magazine of Fantasy & Science Fiction title: Sea Monster
medium: Gouache size: 30"x40"

note: Juror Harlan Ellison was excluded from the voting for this award.

EDITORIAL

1

artist: Istvan Banyai
art director: Tom Staebler
designer: Len Willis
client: Playboy Magazine
title: Do-it-yourself Sex Tricks

2

artist: Leo Espinosa
art director: Tom Staebler
designer: Kerig Pope
client: Playboy Magazine
title: Lucy

3

artist: John Dunivant
art director: Don Coon
client: Pin-Action Magazine
medium: Acrylic
size: 10 1/2" x 14 1/2"

4

artist: Kent Williams
art director: Tom Staebler
designer: Kerig Pope
client: Playboy Magazine
title: Old Soldiers



1

2



3





EDITORIAL

1

artist: Justin Sweet
art director: Peter Whitley
client: Wizards of the Coast, Inc.
medium: Oil

2

artist: Dave McKean
art director: Tom Staebler
designer: Kerig Pope
client: Playboy Magazine
title: The Sexual Life of Savages
medium: Mixed

3

artist: Ron Spears
art director: Robert Raper
client: Wizards of the Coast, Inc.
title: Rooftops
medium: Oil
size: 9"x12"

4

artist: Brom
art director: Chris Perkins
client: Wizards of the Coast, Inc.
title: Offerings
medium: Oil



1



2



3



EDITORIAL

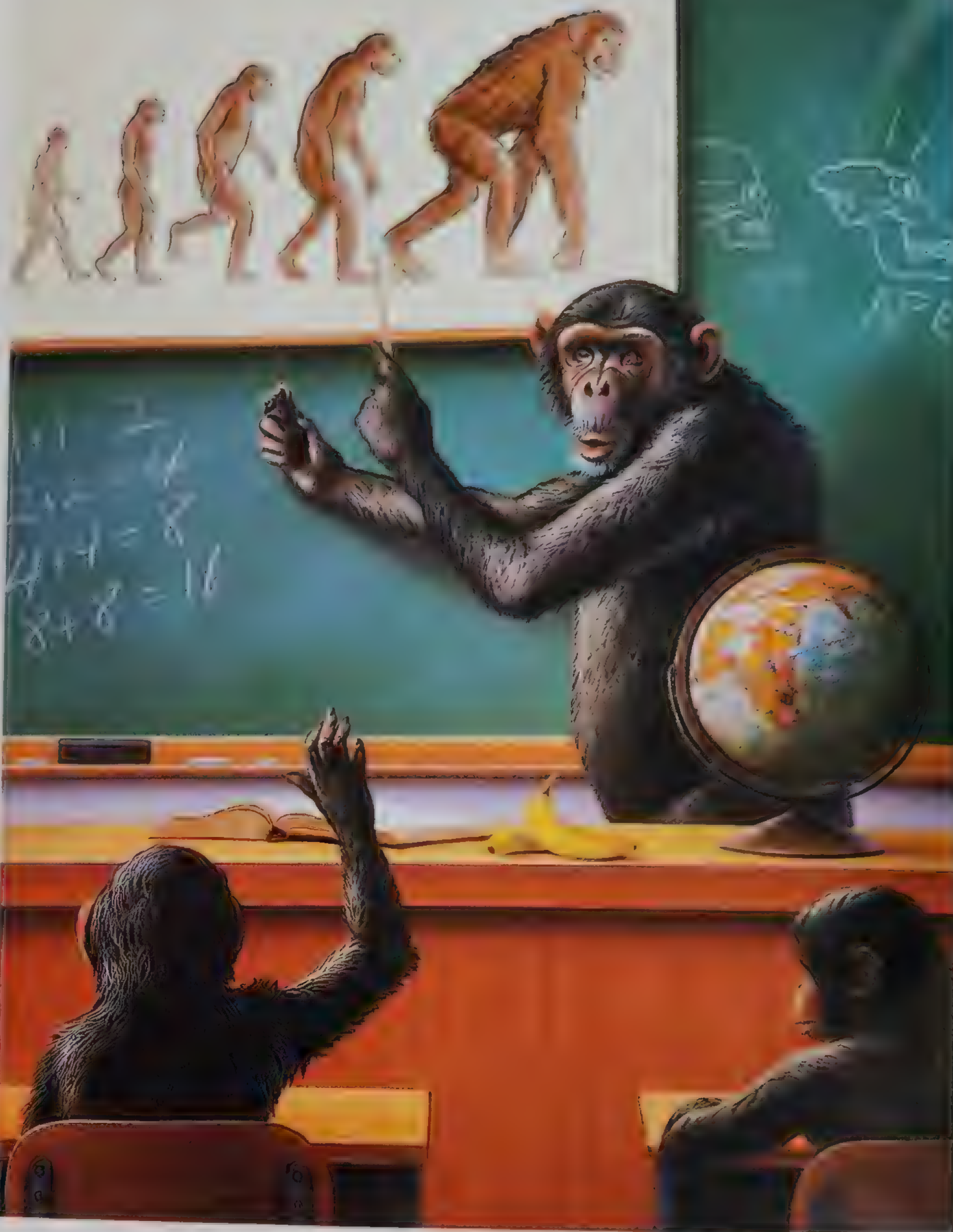
1
artist: Jerry Lofaro
art director: Eric Roell
client: American Spectator
title: Survival of the Fakest
medium: Acrylic
size: 11"x14"

2
artist: Bryn Barnard
art director: Edward Ferman
client: The Magazine of Fantasy
 & Science Fiction
title: The Measure of All Things
medium: Oil
size: 18"x30"

3
artist: Omar Rayyan
art director: Sue Beck
client: Ladybug Magazine
title: Kot Kot Kot
medium: Watercolor
size: 7"x11"

4
artist: Omar Rayyan
art director: Rachel Holmen
client: Marion Zimmer
 Bradley Fantasy
 Magazine
title: Butternut Ale
medium: Watercolor
size: 9"x11"

5
artist: Yoshihito Tomobe
art director: Yoshihito
 Tomobe
designer: Yoshihito
 Tomobe
client: Vibes Magazine
title: The Darkness
medium: Acrylic
size: 9"x12"





EDITORIAL

1
 artist: Ken Sullivan/Jason Felix
 art director: Chris Grun/Paul Davies
 designer: Yasushi Nirasawa
 client: Savage Frog!
 title: Creature Core
 medium: 3D Animation
 size: 8 1/2" x 11"

2
 artist: Tommy Lee Edwards
 art director: Kyle Hunter
 client: Wizards of the Coast
 title: C3PX
 medium: Mixed
 size: 10"x13"

3
 artist: Scott E. Anderson
 art director: Maren Lambe
 designer: Maren Lambe
 client: Santa Barbara Independent
 title: Modern Poes
 medium: Mixed
 size: 11"x14"

4
 artist: Michael Sutfin
 art director: Shauna Wolf Narciso
 client: Wizards of the Coast
 title: Radiant
 medium: Oil
 size: 16 1/2" x 12 1/4"



1



2

3





EDITORIAL

1

artist: Marc Sasso
art director: Larry Smith
client: Dragon Magazine
title: Vecna's Library
medium: Mixed/Digital

2

artist: Thom Ang
art director: Shauna Wolf Natus
client: Amazing Stories
title: Requiem With
Interruptions
medium: Digital

3

artist: John C. Berkey
art director: John C. Berkey
client: Self
title: The Dead Is In the Dunes
medium: Acrylic
size: 18"x28"

4

artist: John C. Berkey
art director: John C. Berkey
client: Self
title: Up From Under
medium: Acrylic
size: 15"x24"



2





EDITORIAL

1

artist: George Krauter
art director: Stan Schmidt/Vicki Green
designer: Vicki Green
client: Analog Science Fiction & Fact
title: Magic's Price
medium: Digital

2

artist: Gregory Manchess
art director: Chris Sloan
client: National Geographic Magazine
title: Ice Age Man: Cave Bear Attack
medium: Oil
size: 20"x40"

3

artist: Justin Sweet
art director: Robert Raper
client: Wizards of the Coast
title: Azor
medium: Digital
size: 18"x12"



1







artist: GEORGE PRATT
art director: George Pratt designer: George Pratt client: Self-promotion title: Entropy 1 medium: Oil size: 22"x32"



artist: JUSTIN SWEET
art director: Justin Sweet client: Black Isle Studios title: Icewind Dale medium: Digital

INSTITUTIONAL

1

artist: Chris Gall
art director: Chris Gall
client: PTS America
title: Collectible Plate
medium: Scratchboard
size: 12"x12"

2

artist: John Zeleznik
client: Zeleznik Illustration
title: Imperial
medium: Digital
size: 18"x24"

3

artist: Robb Ruppel
art director: C. Jackson
client: DDI
title: Master Control
medium: Digital

4

artist: Douglas Klauba
art director: Douglas Klauba
designer: Munro Campagna
client: Adler Planetarium
& Astronomy Museum
title: Buck
medium: Acrylic
size: 17"x17"



1

2



3





INSTITUTIONAL

1

artist: Mark Zug
art director: Ron Spears
client: Wizards of the Coast
title: Evincar Crovax
medium: Oil
size: 17"x17"

2

artist: Paul Bonner
art director: Theodore Bergquist
client: Riotminds
title: Frost Giant
medium: Watercolor
size: 7"x6"

3

artist: Matt Wilson
art director: Dana Knutson
client: Wizards of the Coast
title: Dawnbringer
medium: Oil
size: 12"x16"

4

artist: Greg Spalenka
title: Snow Faerie
medium: Digital



1



3





INSTITUTIONAL

1

artist: Jason Felix
art director: Jason Felix
client: Self Promotion
title: Göttin of Death
medium: Digital
size: 7"x9"

2

artist: David Ho
art director: David Ho
designer: David Ho
client: Alternative Pick
title: Ship of Fools
medium: Digital
size: 8 1/2"x11"

3

artist: Darrel Anderson
art director: Michael Gerber
client: SciFi.com/USA Networks
title: Thorn
medium: Digital
size: 8"x5"

4

artist: Darrel Anderson
art director: Michael Gerber
client: SciFi.com/USA Networks
title: Flo-Orchid
medium: The medium
size: 8"x5"



1

2





INSTITUTIONAL

1
artist: Larry MacDougall
art director: Patricia Lewis
client: Underhill Studios
title: No Quarter
medium: Mixed
size: 12"x9"

2
artist: Kinuko Y. Craft
art director: Bette Trono
client: Portal Publications
title: Pegasus
medium: Oil over Watercolor
size: 18"x26"

3
artist: Kinuko Y. Craft
art director: Lynnea Washburn
client: Schurman Fine Papers
title: Angel with Lyre
medium: Oil over Watercolor
size: 16"x24"

4
artist: Richard Hescox
client: Self Promotion
title: Hunter of the East
medium: Oil
size: 16"x20"



1

2



3





INSTITUTIONAL

1

artist: Brad Weinman
art director: Anthony Padilla
designer: John Manchester Coy
client: Art Institute of S.C.A.
title: Carve Your Niche
medium: Oil
size: 24"x36"

3

artist: Wes Benscoter
client: Mondo Bizarro
title: The Shape of Things
medium: Acrylic
size: 18"x24"

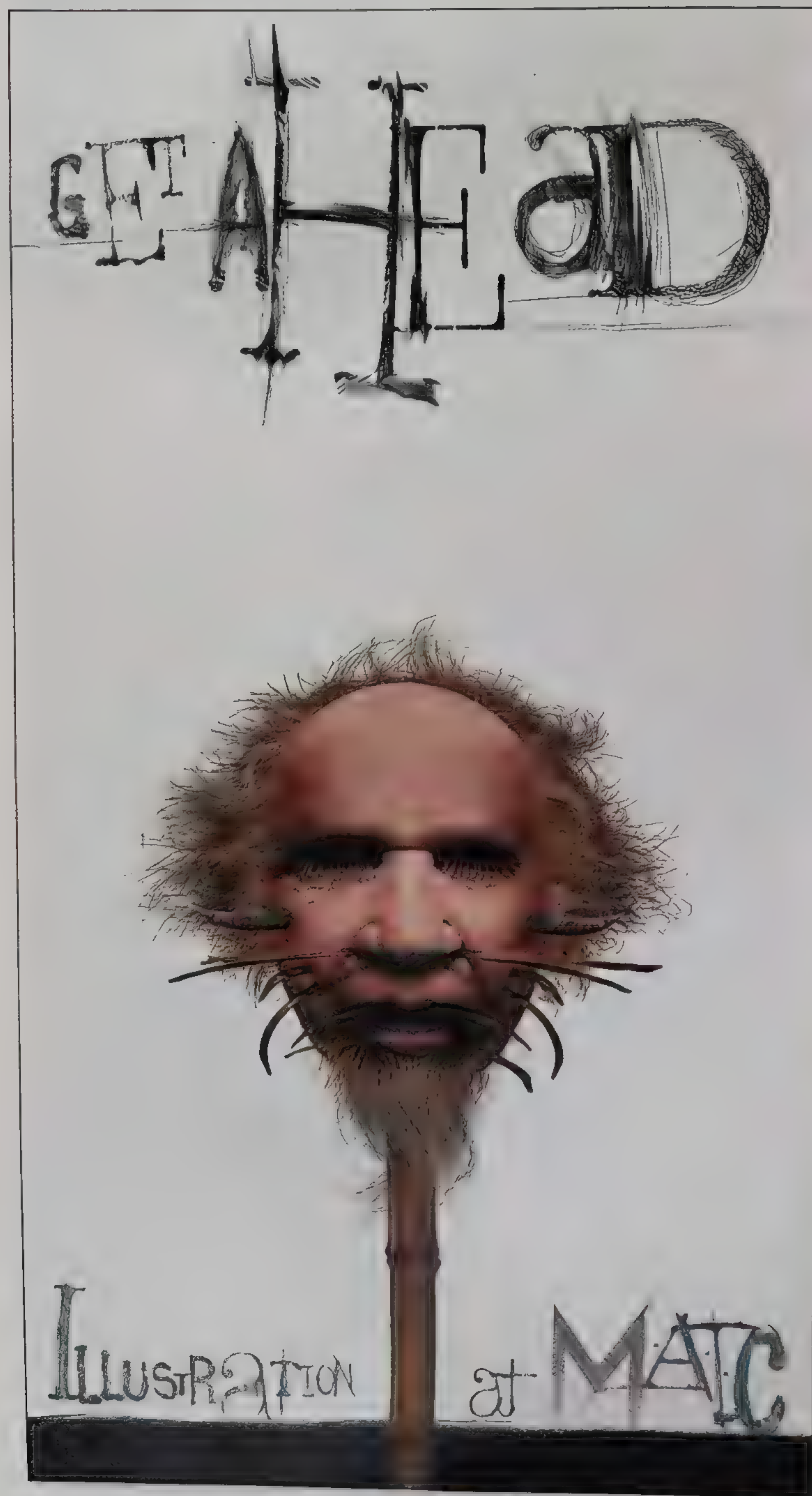
2

artist: Edward Binkley
art director: Edward Binkley
designer: Edward Binkley
client: Madison Area Tech.
title: Get Ahead
medium: Digital
size: 12"x18"

4

artist: Gautam Babbar/
Oddworld CG Team
art director: Farzad Varahramyam
client: Oddworld Inhabitants
title: Vykkers Scientists
medium: Digital

2



3





INSTITUTIONAL

1

artist: Charles Vess
art director: Charles Vess
designer: Charles Vess
client: World Fantasy Convention
title: A Dream of Apples
medium: Colored inks
size: 9 1/2" x 13 1/2"

2

artist: Rafal Olbinski
art director: Rafal Olbinski
designer: Rafal Olbinski
client: Patinae Inc.
medium: Acrylic
size: 30"x20"

3

artist: Lawrence Allen Williams
art director: Lawrence Allen Williams
designer: Lawrence Allen Williams
client: Self Promotion
title: Titania
medium: Pencil/gouache
size: 21 1/2" x 15"

4

artist: Scott Gustafson
art director: Scott Usher
client: The Greenwich Workshop
title: The Maiden & The Unicorn
medium: Oil
size: 24"x40"



1

2





INSTITUTIONAL

1

artist: John Mueller
client: Big Pig Ink
title: The Butcher
medium: Oil
size: 14"x21"

2

artist: Steve Purcell
title: Bewildering Universe
medium: Acrylic
size: 13"x20"

3

artist: James Darknell
client: Mutant Pixel
title: Snow Globe
medium: Digital
size: 4"x5 1/2"

4

artist: Chris Gall
art director: Matt Marsh
client: Bay Area Free Press
title: The Human Cost of Automation
medium: Scratchboard/digital
size: 12"x18"

1



3





INSTITUTIONAL

1

artist: Corey D. Macourek
title: Nature
medium: Mixed/digital
size: 10"x10"

2

artist: Bob Eggleton
art director: Bob Eggleton
client: Self-promotion
title: Sue's World
medium: Acrylic
size: 24"x36"

3

artist: Joseph DeVito
art director: Joseph DeVito
client: Fully Articulated Productions
title: Skull Island #2
medium: Oil
size: 18"x27"



2





INSTITUTIONAL

1

artist: Terese Nielsen
art director: Dana Knutsen
client: Wizards of the Coast, Inc.
title: Samite Elder
medium: Mixed
size: 14"x12"

2

artist: Vance Kovacs
client: Black Isle Studios
title: Druid
medium: Digital

3

artist: Todd Lockwood
art director: Dawn Murin
client: Wizards of the Coast, Inc.
title: Forge of Fury
medium: Oil
size: 18"x24"

4

artist: Scott Gustafson
art director: Scott Usher
client: The Greenwich Workshop
title: The Journey Begins
medium: Oil
size: 24"x34"



1

2



3





INSTITUTIONAL

1
 artist: Leuyen Pham
 art director: Brian Fawcett
 client: Warner Bros. Entertainment
 title: The Little Mermaid
 medium: Watercolor
 size: 5' x 4'

2
 artist: RK Post
 art director: Bill Sperry
 client: Wizard of the Coast
 title: Wizard of the Coast
 medium: Oil
 size: 14' x 11'

3
 artist: Ian Miller
 art director: Jon Jones
 client: Village of the Damned
 title: Village of the Damned
 medium: Watercolor
 size: 40' x 10'

4
 artist: Dave Herman
 art director: Cynthia Greenblatt
 client: West Group
 title: West Group
 medium: Oil
 size: 20' x 14'





INSTITUTIONAL

1

artist: Griesbach & Martucci
art director: Griesbach & Martucci
designer: Richard Wilde
client: Bridgewater State College Mass
title: Le Raisin
medium: Oil
size: 24"x38"

2

artist: David Teixidor
art director: David Teixidor
designer: Harry Lange & Leonardo da Vinci
client: Grafitec-Grafimage S.A.
title: Tribute to Kubrick's 2001: A Space Odyssey
medium: Digital
size: 13'12"x16'12"

3

artist: Naoto Hattori
client: Self-promotion
title: Sweet Dreams
medium: Acrylic
size: 24"x30"

4

artist: Mark Elliott
medium: Acrylic
size: 10'12"x8'12"



1

2



3





INSTITUTIONAL

1

artist: Brom
art director: Ron Spears
client: Wizards of the Coast, Inc.
title: Black Wing
medium: Oil

2

artist: Kyle Anderson
client: Wizards of the Coast, Inc.
medium: Digital
size: 7"x11"

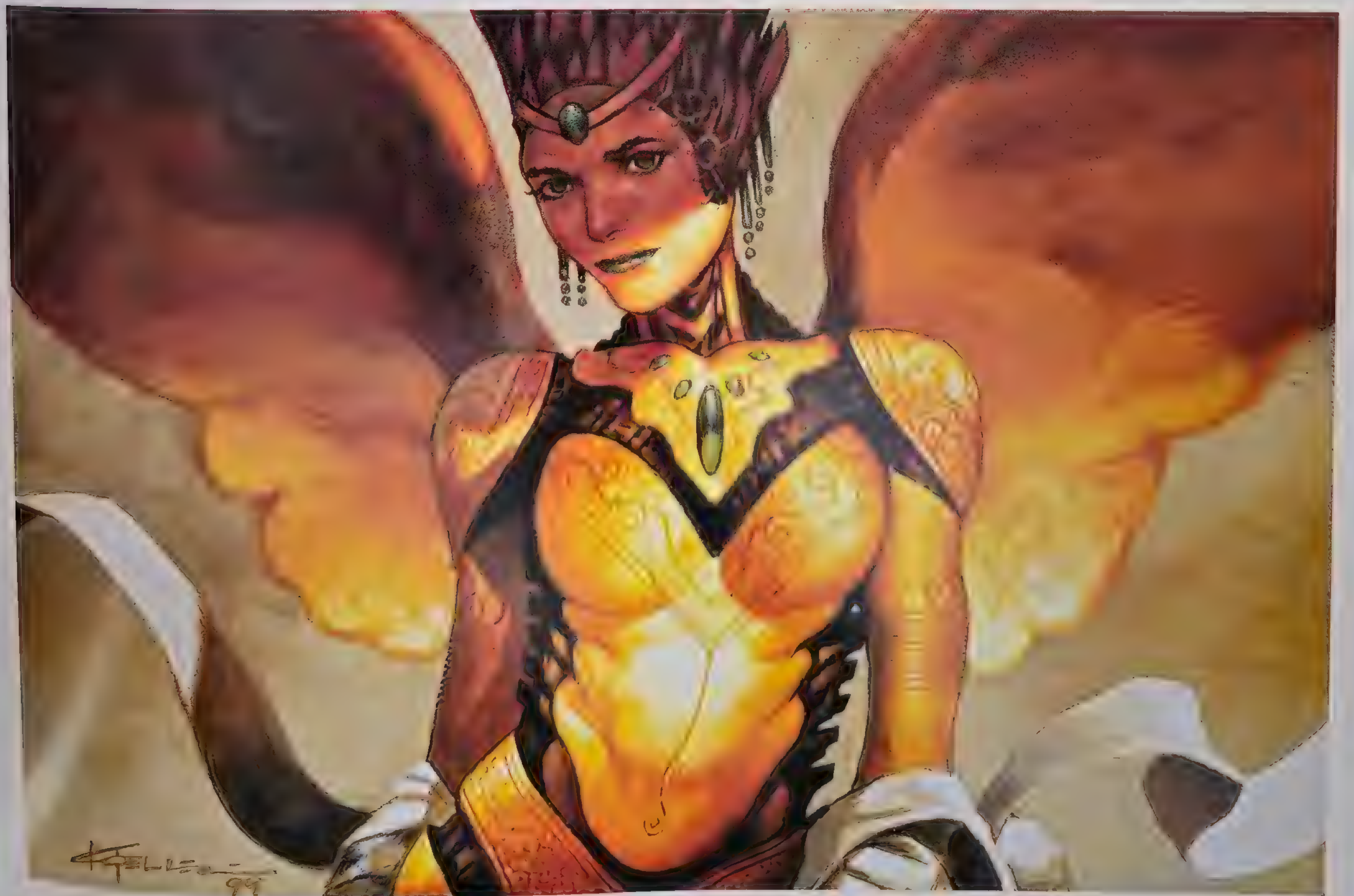
3

artist: Will Bullas
art director: Will Bullas
designer: Will Bullas
client: New Masters Gallery
title: Dine-oceros
medium: Watercolor
size: 18"x24"

4

artist: Christopher Moeller
art director: Dana Knutson
client: Wizards of the Coast
title: Copper-Leaf Angel
medium: Acrylic
size: 9"x11"





INSTITUTIONAL

1

artist: Ciruelo
client: DAC Editions
medium: Acrylics
size: 19"x27 1/2"

2

artist: John Howe
art director: Robert Hyde
client: Sophisticated Games
title: Moria
medium: Watercolor

3

artist: John Howe
art director: Robert Hyde
client: Sophisticated Games
title: Shelob's Lair
medium: Watercolor





INSTITUTIONAL

1

artist: A.B. Word
 art director: Barrie Lynn Bryant
 client: Morglenn Studios
 title: Morglenn's Moat
 medium: Pastel
 size: 18 1/2"x25 1/2"

2

artist: Luis Royo
 art director: Luis Royo
 client: Norma Editorial
 title: Full Moon
 medium: Acrylic
 size: 14"x20"

3

artist: Larry MacDougall
 art director: Patricia Lewis
 client: Underhill Studios
 title: Troll Path
 medium: Mixed
 size: 9"x12"



1

2







ARTIST JASON NOBRIGA
 client: Portfolio title: King of a Little Kingdom medium: Oil size: 36" x 48"



artist: GREGORY MANCHESS
client: RSVP: Shadows Show title: Night Crossing medium: Oil size: 18"x13
note: Juror Gregory Manchess was excluded from the voting for this award

UNPUBLISHED

1

artist: Lori Koefoed
title: Sif's Golden Hair
medium: Oil/gold leaf
size: 20"x24"

2

artist: Lori Koefoed
title: The Seeress (Frigga)
medium: Oil
size: 14"x21"

3

artist: Marc Fishman
client: Gallerie Morpheus
title: Angel of Death
medium: Oil
size: 44"x74"

4

artist: Jeffrey Jones
title: Nazrat
medium: Oil
size: 48"x72"

2



1



3





UNPUBLISHED

1

artist: Robert Winn Pitt
title: How Can We Be So Blind?
medium: Acrylic
size: 36"x36"

2

artist: Matt Duquette
title: Unscathed
medium: Mixed
size: 9"x15"

3

artist: Mark A. Nelson
art director: Mark A. Nelson
client: Grazing Dinasauro Press
title: E2: Visitation
medium: Acrylic
size: 10"x17"

4

artist: Phil Noto
medium: Mixed/Digital
size: 8"x13"



2



3





UNPUBLISHED

1

artist: Howard Gersh
client: Self Promotion
title: Dashing Through the Snow
in a One Horse™ Open
Sleigh 2000
medium: Photo/digital

2

artist: Hubert De Lartigue
client: Self Promotion
title: Les Aventuriers
medium: Gouache/arylic
size: 50"x65"

3

artist: Eric Wilkerson
art director: Andrew Gaska
client: Flintlock Studios
title: Cannon Fodder
medium: Oil
size: 21"x27"

4

artist: Larry Price
title: Heavy Traffic
medium: Digital
size: 8 1/2"x10 1/2"



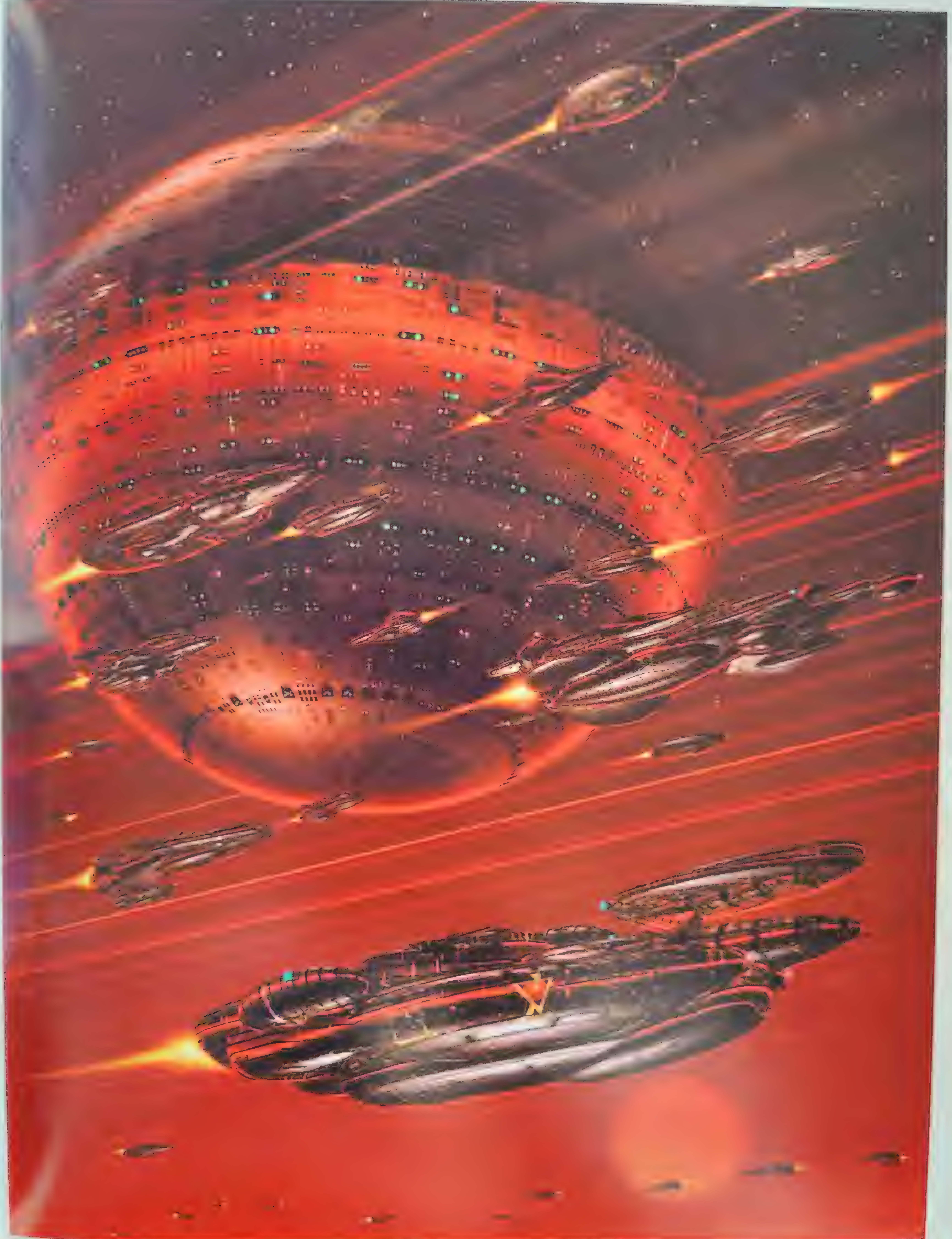
1

2



3





UNPUBLISHED

1

artist: Steven Kenny
title: Insect Crown
medium: Oil
size: 24"x18"

2

artist: Don Seegmiller
art director: Don Seegmiller
title: Heaven and Hell
medium: Digital
size: 18"x24"

3

artist: Steven Kenny
title: Birdlady
medium: Oil
size: 36"x24"



1

2





UNPUBLISHED

1
artist: Thomas Fuchs
title: Milk Square #3
medium: Acrylic
size: 15"x15"

2
artist: Steve Montiglio
title: Asarte's Ride
medium: Mixed/digital

3
artist: Michael Whelan
title: Erosion
medium: Acrylic
size: 30"x40"

4
artist: Michael Whelan
title: Goldfish
medium: Acrylic
size: 18"x24"



1



2



UNPUBLISHED

1

artist: John Dickenson
title: Self Promotion
year: AUNQ Galleries
medium: Digital
size: 6"x6"

2

artist: Brian R. Thompson
title: Jack O' Lantern
medium: Oil
size: 16"x24"

3

artist: Jeff Remmer
art director: Jeff Remmer
title: Night Gaunt
medium: Oil
size: 14"x19"

4

artist: Scott Lewis
title: Venomous
medium: Acrylic
size: 12 1/2"x16"



2



THE SELF PROMOTION FIGHT





UNPUBLISHED

1

artist: Michael William Kaluta
client: Personal Commission
title: The Shadow Knows...
medium: India ink/watercolor
size: 30"x50"

2

artist: Mark Covell
client: Self Promotion
title: Pumpkin Lord
medium: Charcoal
size: 11"x16"

3

artist: Reuben Negrón
title: Sarah
medium: Watercolor
size: 18"x24"

4

artist: Nick Demakes
client: Self Promotion
title: Caffeine Freak
medium: Acrylic/coffee
size: 9"x11"

4

artist: Sonny Liew
client: Self Promotion
title: Blue Ray gun
medium: Oil
size: 30"x40"





UNPUBLISHED

1

artist: Glen Orbik
art director: Ron Gould
client: Ignited Minds
title: Wizards and Warriors
medium: Oil
size: 23"x28"

2

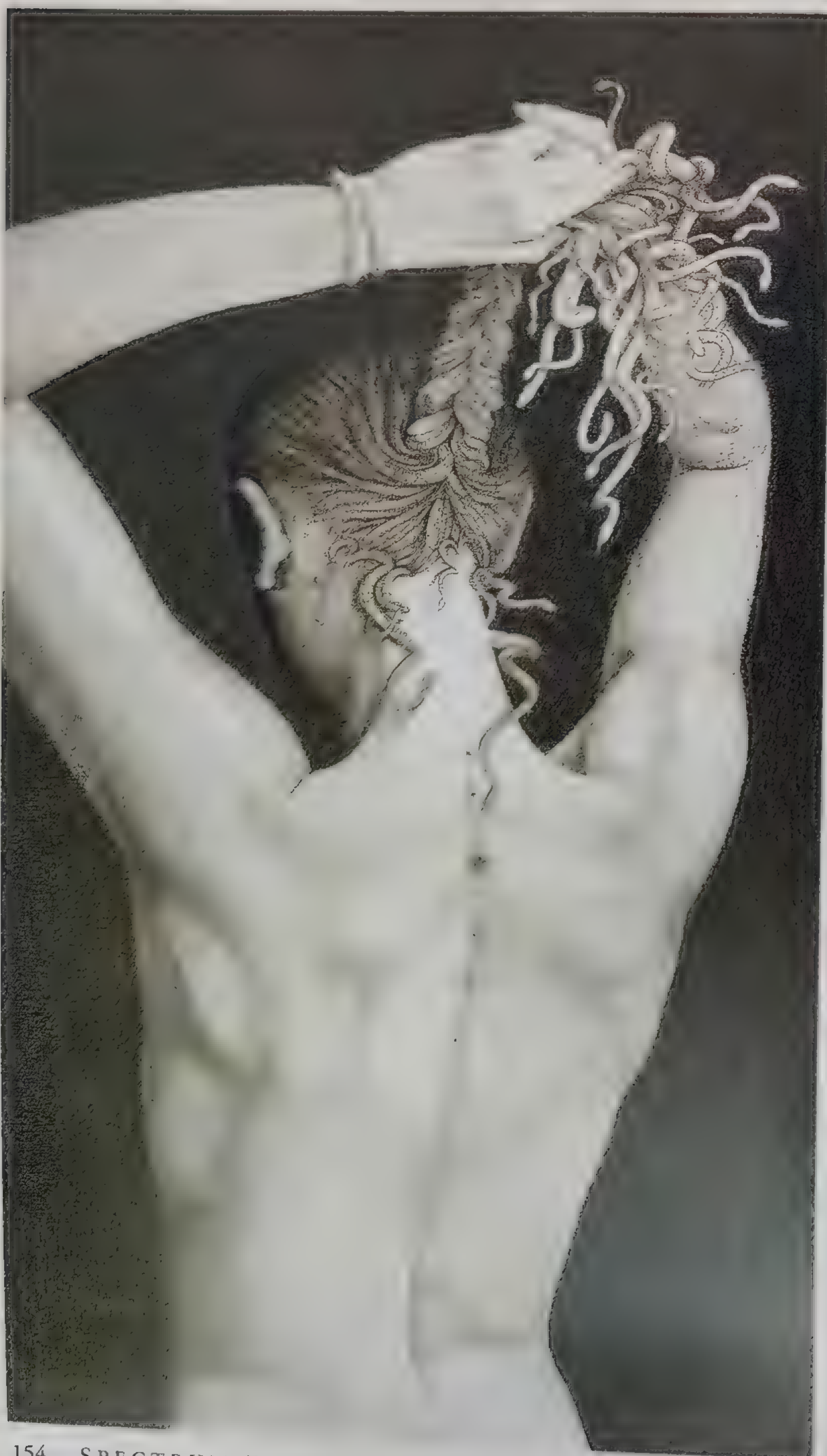
artist: Todd Mathews
medium: Pen and Ink
size: 32"x20"

3

artist: Eric David Anderson
title: Goddess of Mercy
medium: Oil
size: 30"x20"

4

artist: Leuyen Pham
title: Shino
medium: Watercolor
size: 8"x12"





UNPUBLISHED

1

artist: Timothy Boucher
title: Astro-fighter
medium: Digital
size: 5"x5"

2

artist: John C. Berkey
title: Making an Appearance
medium: Acrylic
size: 18"x28"

3

artist: Stu Suchit
title: April's Fool
medium: Mixed/digital
size: 8"x10"



1

2





UNPUBLISHED

1

artist: Allen Douglas
title: Dragon Realm
medium: Oil
size: 19 1/2"x14 1/2"

2

artist: Mark A. Nelson
client: Grazing Dinosaur Press
title: Verwall
medium: Colored pencil
size: 4"x11"

3

artist: Stuart Compton
title: Only 25¢
medium: Digital
size: 16"x26"

4

artist: Tom Weighill
title: Golden Dawn
medium: The medium
size: 12"x15"

5

artist: Jonathan Wayshak
title: Analgesia 2
medium: Ink/acrylic/dyes
size: 10"x15"

6

artist: Joe Williamsen
client: Self Promotion
title: Hunter's Homeworld
medium: Digital 3D
size: 24"x36"



1



2

3





UNPUBLISHED

1

artist: Joel Harlow
title: C'Thulhu
medium: Pencil

2

artist: Paul Bonner
art director: Matt Adelsperctei
client: Wizards of the Coast, Inc.
title: Expedition to Barrier Peaks
medium: Watercolor
size: 10"x16"

3

artist: Charles Keegan
title: Held by Honor
medium: Oil
size: 32"x42"

4

artist: Petar Meseldzija
client: Ron & Linda Snoeks
title: Theater of Life, Scene 1: Hunt
medium: Oil
size: 27 1/2"x39 1/4"



2



3





UNPUBLISHED

1

artist: David Bowers
art director: David Bowers
title: Egg & Bacon
medium: Oil
size: 15"x15"

2

artist: Jason Nobriga
album: Portfolio
title: Perfect Imperfections
medium: Oil
size: 24"x36"

3

artist: Jason Nobriga
album: Portfolio
title: Candle
medium: Oil
size: 20"x30"

4

artist: Riley
title: Voudoun
medium: Oil
size: 32"x40"



3





UNPUBLISHED

1
artist: Terese Nielsen
art director: David Stevenson
client: Del Rey Books
title: New Jedi Order:
 Knightfall
medium: Mixed
size: 9"x15"

2
artist: Kirby Kiser
title: Eggdropper
medium: Digital
size: 4 1/2"x10"

3
artist: Christopher Vacher
title: Expectations
medium: Oil
size: 24"x18"

4
artist: John Harris
title: Fire: Sunflowers
medium: Oil
size: 21"x13"

5
artist: Petar Meseldzija
client: Ron & Linda Snoeks
title: Theater of Life, Scene 3:
 Saint George
medium: Oil
size: 39 1/4"x27 1/2"





UNPUBLISHED

1

artist: Omar Rayyan
title: La Petite Poire
medium: Watercolor
size: 17"x11"

2

artist: Charles Vess
art director: Charles Vess
title: The Corn King
medium: Colored inks
size: 17"x26"

3

artist: Phil Hale
title: Insatiate!
medium: Oil
size: 40"x60"

4

artist: Christopher Vacher
title: The Giants
medium: Oil
size: 24"x36"



1

2



3





UNPUBLISHED

1

artist: Renée Reichert
title: Cat Dreams
medium: Pastel

2

artist: Shawn Amberger
title: Trid City
medium: Digital
size: 3 1/2"x2"

3

artist: Peter Bergting
art director: Peter Bergting
designer: Peter Bergting
client: Cew Entertainment
title: Winter
medium: Mixed
size: 11"x8"

4

artist: Scott M. Fischer
title: Adamatom!
medium: Oil
size: 14"x21"

5

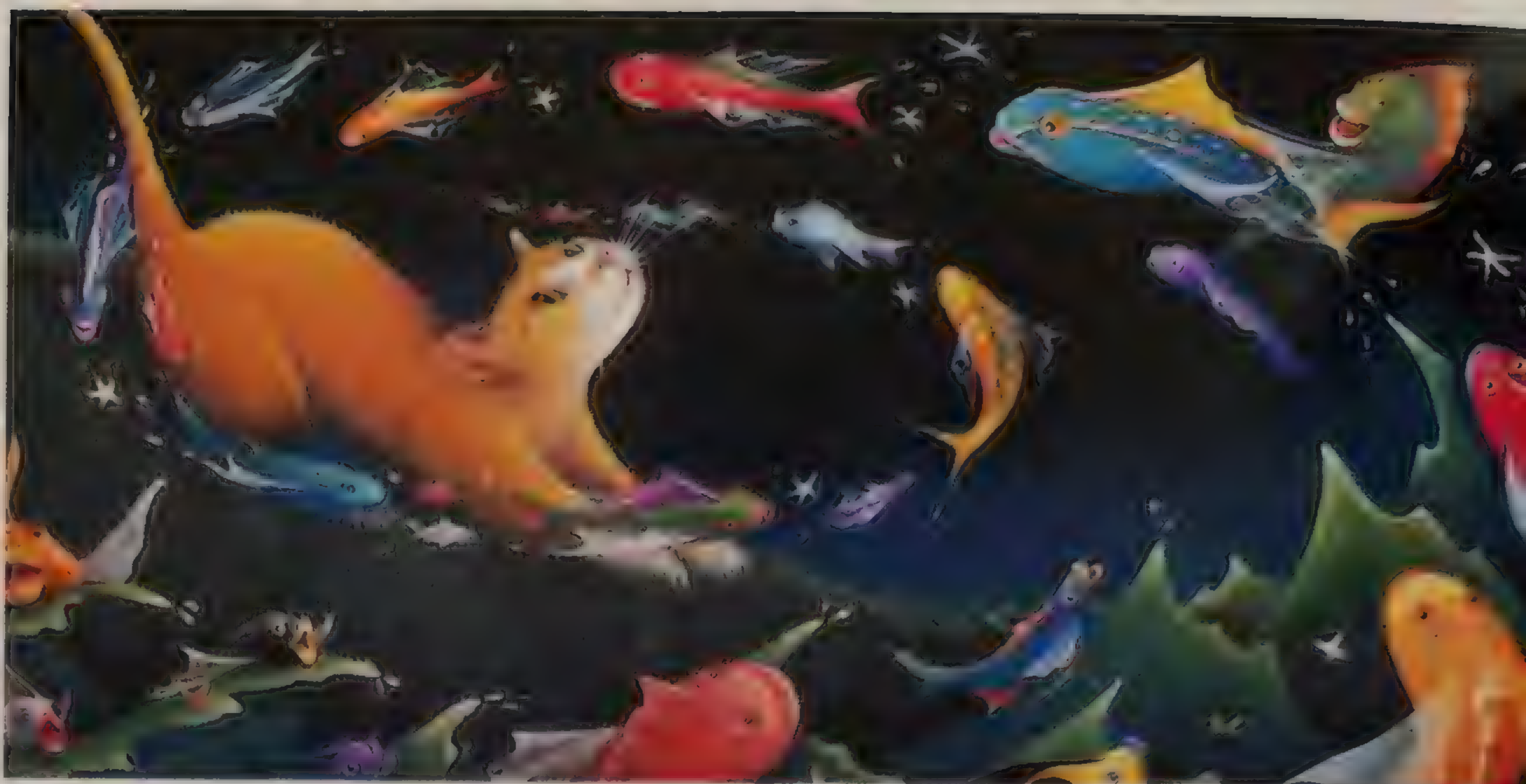
artist: Shino Arihara
medium: Gouache

6

artist: Boban Savić
title: Viktor Kraft and a Bird
medium: Gouache
size: 9 1/2"x12 1/2"

7

artist: Eric Bowman
title: Best Little Stockhouse
in Texas
medium: Oil
size: 11"x15"



1



2



3



UNPUBLISHED

1

artist: Gregory Manchess
art director: Michael Hortens
client: First Run Marketing
title: Daykeeper
medium: Oil
size: 18"x25"

2

artist: Joel Spector
art director: Joel Spector
client: Joel Spector
title: The Temptation of Sir Percival
medium: Pastel
size: 92"x44"

3

artist: David Bowers
art director: David Bowers
title: The Brides
medium: Oil
size: 23"x23"



1

2





UNPUBLISHED

1
artist: Abigail Daniel
title: Inescapable
medium: Oil
size: 36"x26"

2
artist: Phil Hale
title: Male Suffering
 Fantasy Observed
medium: Oil
size: 30"x40"

3
artist: Eric Fortune
art director: Eric Fortune
title: The Walk
medium: Acrylic
size: 15 1/2"x22"

4
artist: Michael Whelan
title: The End of Nature V
medium: Acrylic
size: 24"x36"



1



2

3





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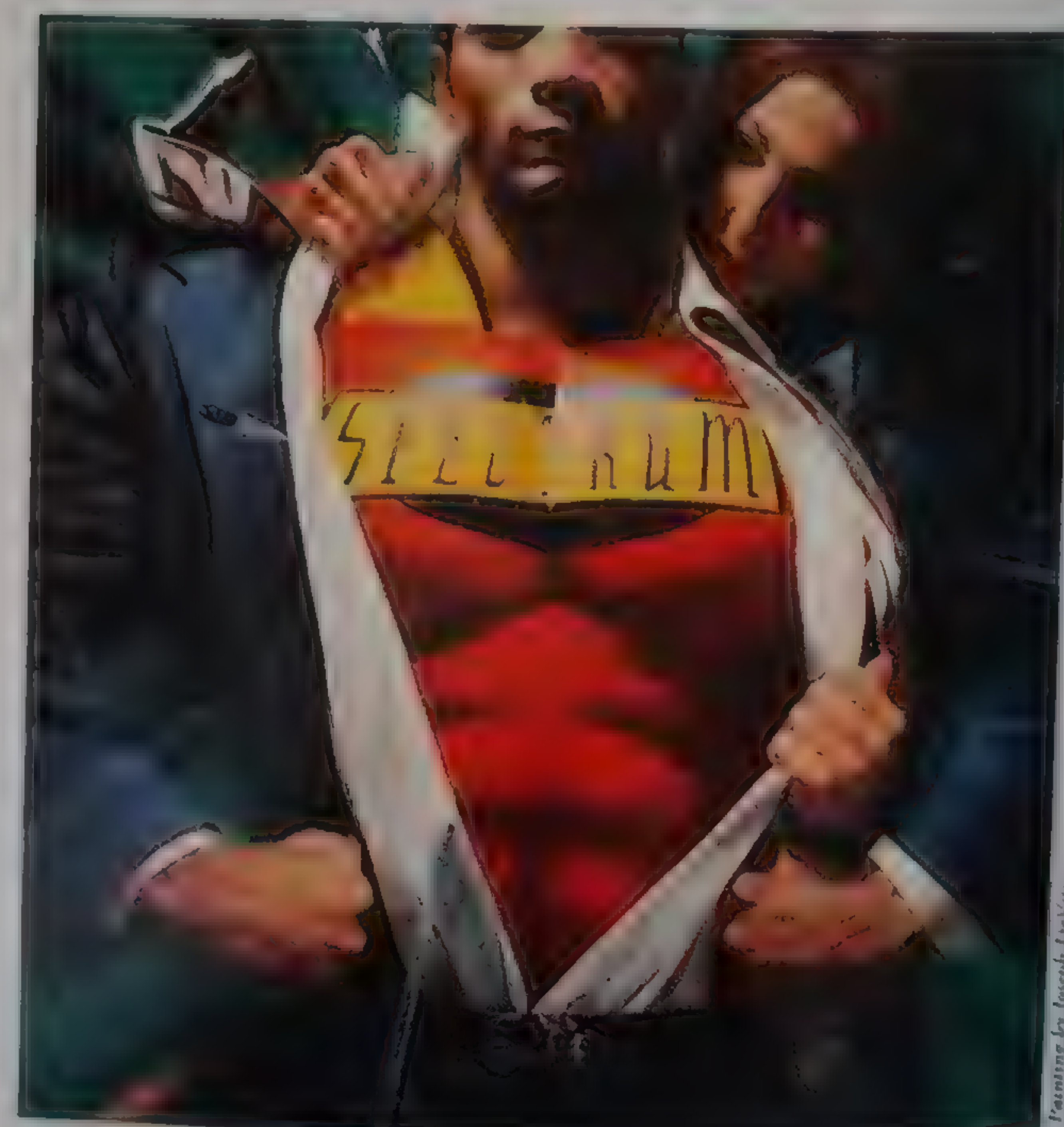
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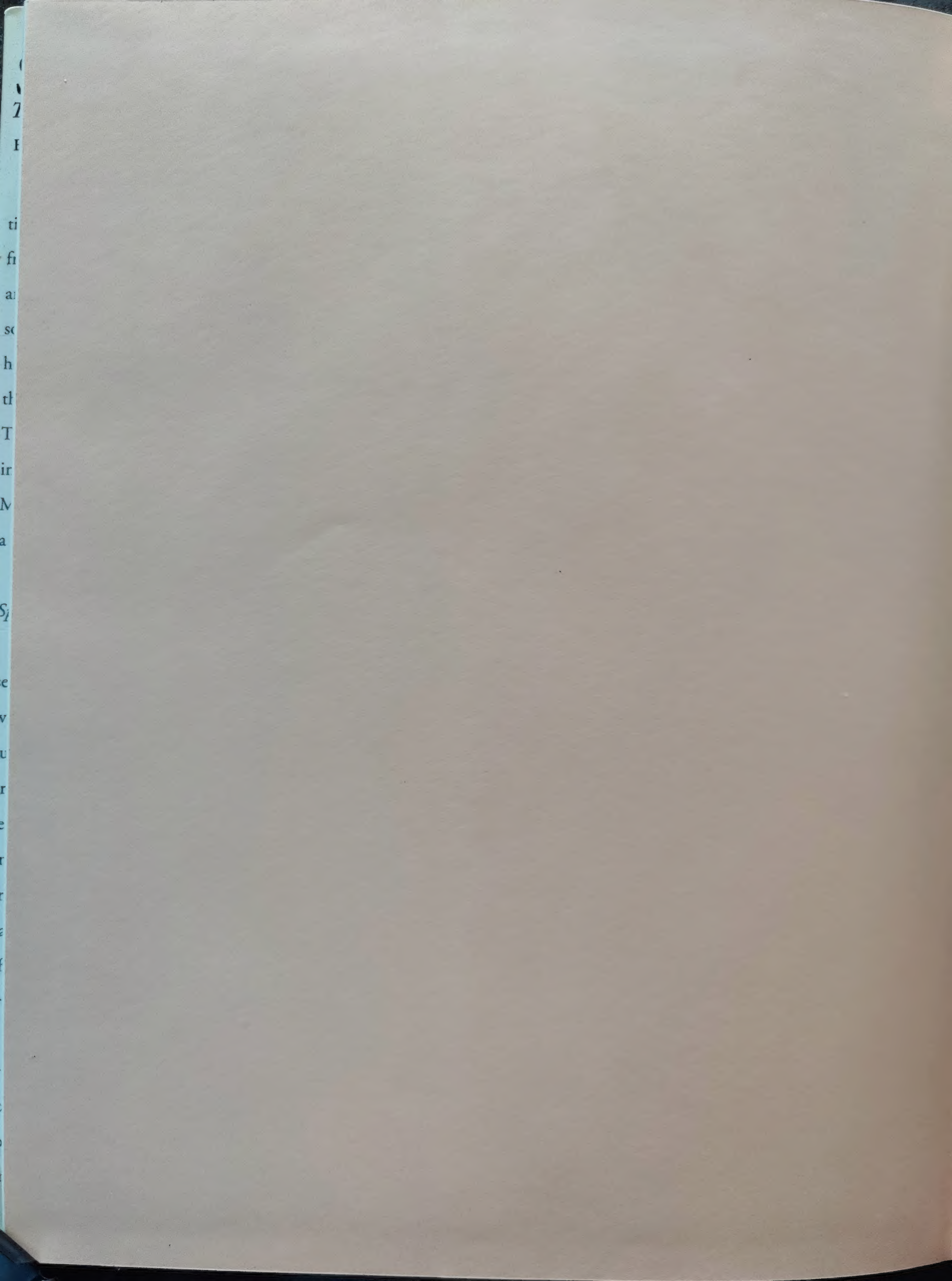


This book was set in the Adobe version of the Garamond and Futura type families. *Spectrum 8* was designed on a Macintosh G4 computer. Book and typography design by Arnie Fenner. Art direction and editing by Cathy Fenner and Arnie Fenner.

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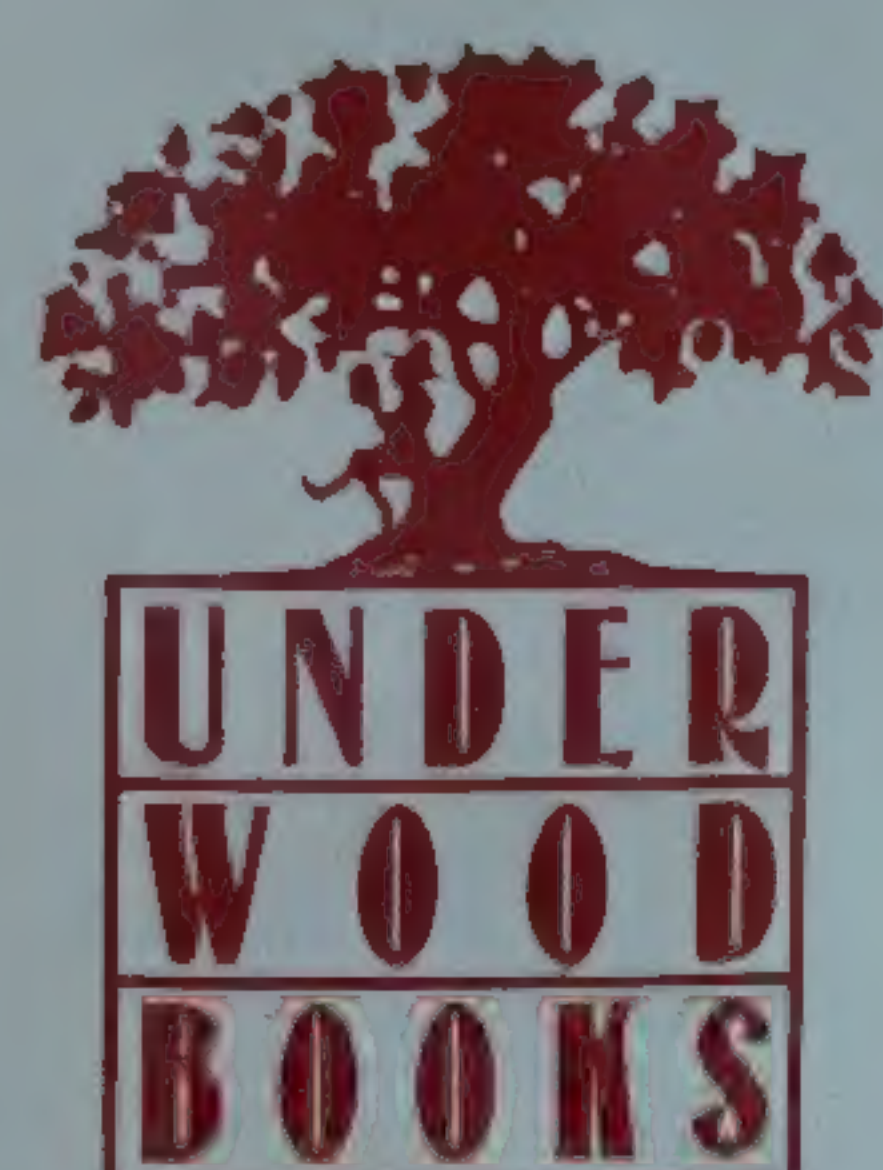
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ABOUT THE EDITORS

Arnie Fenner is the art director for Andrews & McMeel Publishing, a division of Andrews McMeel Universal. He is the recipient of 2 World Fantasy Awards as well as honors from The Society of Illustrators, *Communication Arts*, *Arts & Letters*, and numerous art directors clubs. Cathy Fenner has been a noted graphic designer for Hallmark Cards for over 20 years and, with Arnie, was honored with the Locus awards in 1995, 1996, 1997, 1999, 2001. They've co-edited *Age of Innocence* by Jeffrey Jones, *Something In My Eye* by Michael Whelan, *Tapestry: The Paintings of Robert E. McGinnis*, and a trio of retrospectives by Frank Frazetta, *Icon*, *Legacy*, and *Testament*. They live in Kansas with their teenage son, Bob, and perpetually shedding white cat, Buddy.



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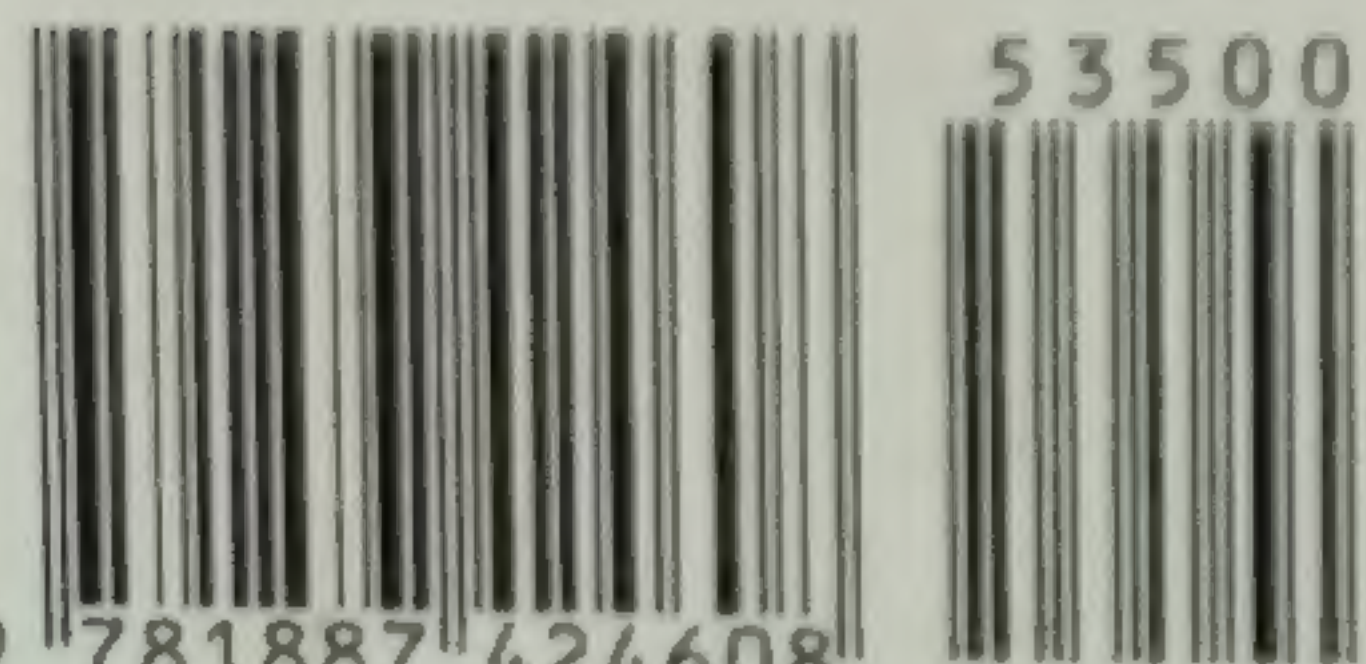
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9 781887 424608
ISBN 1-887424-60-1

PRINTED IN HONG KONG

